

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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PRICE
THREEPENCE.
REGISTERED AS A NEWSPAPER.

Lectures.

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THE ESSEX EDUCATION COMMITTEE invite applications for the appointment of ASSISTANT STAFF INSTRUCTOR and LECTURER in BIOLOGY at their COUNTY LABORATORIES, CHELMSFORD.

The person appointed must be a well-qualified and energetic man, and must give the whole of his time to the Biological and other work of the Department in the County. Preference will be given to applicants with a knowledge of Bacteriology.
The commencing salary will be 150*l.* per annum.
Any further information may be obtained on application to the Secretary to the Committee.
Applications, stating age, present and recent employment, accompanied by particulars as to qualifications, together with copies of Testimonials, not later than WEDNESDAY, July 17 instant. Canvassing will be considered a disqualification.
By Order of the Committee.
J. H. NICHOLAS, Secretary.
County Offices, Chelmsford, June 24, 1907.

KENT EDUCATION COMMITTEE.

BECKENHAM HIGHER EDUCATION SUB-COMMITTEE.
BECKENHAM SECONDARY SCHOOL AND PUPIL TEACHER CENTRE.

THE COMMITTEE invite applications for the post of ASSISTANT MASTER in the above-named School. A Graduate in Arts with experience in teaching English and Modern Languages preferred. Initial salary 120*l.* to 150*l.* per annum according to qualifications and experience. Duties to commence on SEPTEMBER 18, 1907. Further particulars and forms of application may be obtained from Mr. F. STEVENS, District Council Offices, Beckenham, who should receive all applications, together with copies of not more than three recent Testimonials, not later than WEDNESDAY, July 17 instant. Canvassing will be considered a disqualification.
By Order of the Committee.
FRAS. W. CROOK, Secretary.
Caxton House, Westminster.

KENT EDUCATION COMMITTEE.

DOVER HIGHER EDUCATION SUB-COMMITTEE.
DOVER COUNTY SCHOOL.

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LECTURER IN CHEMISTRY AND MATHEMATICS. Initial salary 150*l.* to 170*l.* per annum, according to qualifications and experience.
ENGLISH MASTER. Preference will be given to Candidates who have had experience in Secondary School Work. Initial salary 120*l.* to 150*l.* per annum, according to qualifications and experience.
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Applications must be made on forms to be obtained from Mr. JOHN THOMPSON, Town Hall, Chatham, and must be forwarded, with copies of not more than three recent Testimonials, on or before JULY 22, to Mr. R. L. WILLS, M.A., Director of Technical Instruction, 6, New Road Avenue, Chatham. Canvassing will be considered a disqualification.
By Order of the Committee.
FRAS. W. CROOK, Secretary.
Caxton House, Westminster, S.W.

KENT EDUCATION COMMITTEE.

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WANTED, on OCTOBER 1, 1907, a well-qualified INSTRUCTOR of METAL-WORK. The Teacher must hold the First-class Certificate of the City and Guilds of London Institute, or equivalent qualifications. A Teacher able to take Workshop Mathematics and Engineering Drawing preferred. Salary 150*l.* rising to 180*l.* per annum. The appointment will, in the first instance, be for one year only. Applications to be sent to Mr. H. W. COOK, Technical Institute, Tunbridge Wells, not later than JULY 22. Canvassing will be considered a disqualification.
By Order of the Committee.
FRAS. W. CROOK, Secretary.
Caxton House, Westminster.

WIDNES EDUCATION COMMITTEE.

MUNICIPAL DAY SECONDARY SCHOOL AND PUPIL TEACHER CENTRE.

WANTED, A MATHEMATICAL MASTER. Applicants must be Graduates of a British University, and possess good qualifications in Mathematics and Physics.
Initial salary 120*l.* to 170*l.* according to previous experience in a recognized Secondary School, increasing automatically by 10*l.* per annum to 250*l.* per annum, and if specially recommended to 250*l.* per annum. There will be opportunities for Evening School Work, for which additional remuneration will be given. The appointment is subject to the approval of the Lancashire Education Committee. Duties to commence in SEPTEMBER NEXT.
For Form of Application, which must be returned not later than JULY 22, send stamped addressed folio envelope to the undersigned.
H. S. OPPENHEIM, Town Clerk.
Town Hall, Widnes, July 2, 1907.

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Applications should be made on the Official Form, to be obtained, together with particulars of the appointment, from the Clerk of the London County Council, Education Office, Victoria Embankment, W.C., to whom they must be returned not later than 11 a.m. on JULY 20, 1907, accompanied by copies of three Testimonials of recent date. A separate Form of Application should be submitted for each post for which the Candidate applies.

Candidates applying through the post for the Form of Application should enclose a stamped and addressed envelope.

Canvassing, either directly or indirectly, will be held to be a disqualification for employment.
Full particulars relating to the appointments vacant were published in the *London County Council Gazette* of JULY 8, 1907, which can be obtained from the Council's Publishers, Messrs. P. S. King & Son, 2 and 4, Great Smith Street, Westminster, S.W., price (including postage) 1*d.* an issue or for the year a prepaid subscription of 6*s.* 6*d.* G. L. GOMME, Clerk of the London County Council. Education Office, Victoria Embankment, W.C., JULY 9, 1907.

COUNTY OF LONDON.

THE LONDON COUNTY COUNCIL invites applications for the appointment of an ASSISTANT MISTRESS qualified to teach FRENCH and GERMAN (Direct Method) and PHONETICS at the HACKNEY SECONDARY SCHOOL.

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A commencing salary higher than the minimum stated above will be allowed to those with satisfactory experience.
Applications should be made on the Official Form, to be obtained, together with particulars of the appointment, from the Clerk of the London County Council, Education Office, Victoria Embankment, W.C., to whom they must be returned, not later than 11 a.m. on JULY 15, 1907, accompanied by copies of three Testimonials of recent date.

Candidates applying through the post for the Form of Application should enclose a stamped and addressed envelope.

Canvassing, either directly or indirectly, will be held to be a disqualification for employment.
Full particulars relating to the salary attaching to this post are published in the *London County Council Gazette*, which can be obtained from the Council's Publishers, Messrs. P. S. King & Son, 2 and 4, Great Smith Street, Westminster, S.W., price (including postage) 1*d.* an issue or for the year a prepaid subscription of 6*s.* 6*d.* G. L. GOMME, Clerk of the London County Council. Education Office, Victoria Embankment, W.C., JULY 5, 1907.

EDINBURGH PROVINCIAL COMMITTEE FOR THE TRAINING OF TEACHERS.

IT is proposed to proceed to the appointment of a LADY SUPERINTENDENT OF WOMEN STUDENTS and MISTRESS OF METHOD. Salary at the rate of 300*l.* per annum. Candidates must be Graduates of a British University, and previous experience in the training of Students is desirable. The successful Candidate will be required to take up the duties of the Office on OCTOBER 1 NEXT, or as soon thereafter as may be arranged.

Applications, accompanied by sixty copies of three recent Testimonials, should be addressed, not later than SEPTEMBER 1 NEXT, to THE DIRECTOR OF STUDIES, 16, Chambers Street, Edinburgh, from whom a statement of the duties of the Office, and the conditions of the appointment, may be obtained.

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Full particulars may be obtained from the undersigned.
J. H. DAVIES, M.A., Registrar.

UNIVERSITY OF MANCHESTER.

Applications are invited for the post of ASSISTANT LECTURER and JUNIOR DEMONSTRATOR in ZOOLOGY.—Applications should be forwarded, together with the name of at least one Reference, by JULY 27, to THE REGISTRAR, from whom further particulars may be obtained.

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Applications must be delivered at the Institute not later than noon WEDNESDAY, July 17, 1907.—Further information may be obtained on application to THE PRINCIPAL of the Hackney Institute, Dalston Lane, N.E.

A. CREW, Clerk to the Governors.
Hackney Institute, Dalston Lane, N.E.

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WANTED, at the END OF SEPTEMBER, a MATHEMATICAL TUTOR (WOMAN) for the DAY TRAINING DEPARTMENT (Degree or equivalent) to teach Elementary Mathematics and Arithmetic under the direction of the Professor of Mathematics, and to supervise Students' Mathematical Lessons. Needlework or other Technical Subjects desirable, but not essential.
Salary 1000. to 1200. per annum, according to qualifications. Applications to be addressed to the undersigned on or before JULY 27.
JAMES RAFTER, Registrar.

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SATURDAY, JULY 13, 1907.

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LITERATURE

The Blind Sisters of St. Paul. By Maurice de la Sizeranne. Translated by L. M. Leggatt. (Kegan Paul & Co.)

THIS is not only a book with a good purpose, but also—what is unfortunately much rarer in such volumes—a well-written book. The cause of the charitable religious sisterhood from whom it takes its title has fallen into the hands of a French man of letters, who has the artistic sense and a pleasant, if not (in this case, at least) remarkable faculty of writing. His one noticeable defect is a certain amiable vein of facile and rather obvious sentiment which somewhat dilutes his work: for many or most readers it will doubtless be a defect on the right side. The translation is good and idiomatic, except for occasional carelessness as to grammar, which suggests hurried work. Once (on p. 64) a sentence is left "in the air," seemingly through miscomprehension of the original meaning; and a blind French girl is credited with the "like" for "as" frequent in slack writing. A little revision would prune away these blemishes.

Half of the book relates the foundation, growth, aims, organization, and achievements of the Blind Sisters of St. Paul—a charitable congregation which ministers to the blind, educates them, trains them to work, and finds them employment. But its unique feature is that a large portion of the nuns are themselves blind. It is the one sisterhood which admits blind as well as seeing women to its vows; and it uses these blind nuns for work among their similarly afflicted sisters. The blind lead the blind—not into, but out of

the ditch. Of course, the blind sisters are relatively limited in their scope of practical activity: nevertheless, they fulfil such important duties as musical training, some branches of school-teaching, and instruction in brushwork and printing. Thus the forewoman over the St. Paul's brushwork-room is a young blind nun. For besides music and knitting, brushmaking and the printing of Braille-type books for the blind are taught, and executed by the blind inmates of St. Paul's Convent (at once convent and institute) in Paris. The Congregation had two founders: Mère Annette de Bergunion, and the Abbé Juge, who became its chaplain, devoting fortune and all his energies to the work. Mère Bergunion was the originator, beginning (as many founders begin) in a small way as a philanthropic woman of humble origin with a workroom, to which she admitted blind girls besides seeing waifs and strays. The manner in which she conceived the religious community is eloquent of character. She was reading the life of Mlle. de Lamourous to a circle of her workgirls, blind and otherwise, and came on this passage:—

"People think a great many things are necessary for founding a House of Mercy. What is really required? A house with four rooms—chapel, dormitory, workroom, and refectory. To start with, the refectory might be combined with the kitchen. What else is wanted? Enough bread for one day, work for one week, and six francs in money. That is quite enough. In my opinion that is all that is necessary to found as many Houses of Mercy as you wish. I speak of what I believe Almighty God wants of me—others may have other views and act differently."

The breath-taking simplicity of this recipe for foundations did not take Annette Bergunion's breath. She turned to her hearers: "Well then, if you are willing, we too will found a community." And she founded it. We cease to wonder at her success and that of the followers to whom she bequeathed her spirit. Should fresh Government laws drive them from France, we may, it is said, see them in England. It would not need the present volume to secure them hospitality.

But the first half of M. Maurice de la Sizeranne's book is not directly occupied with the sisterhood at all. It is a study, partly psychological, of blind women by a blind man. For M. de la Sizeranne (whose brother Robert is known in England by his studies of English Pre-Raphaelite art, and especially of Ruskin) has himself been blind since his ninth year. He writes of the blind as one of themselves, and views blindness from the inside, which gives his utterance a peculiar value and authority. This is the most interesting portion of the book to the general reader; for even on the psychological side he confines himself to matters understood by and appealing to all. Does a blind woman sacrifice anything by entering a religious life? Is she not already cut off from the world? By no means so much as people think, he answers; there is a real sacrifice. He sets out to demon-

strate this by showing the possibilities still open through the cultivation of the other senses after sight is gone. Given the needed temperament, even intimate poetic and artistic delight in nature remains possible (not of course the painter's, which rests wholly on the eye). The seasons reveal themselves to the ear, the nostrils, the nervous surfaces of face and body; and the sun strikes on the skin diversely. Not only in the country, but also in the town, such changes are perceptible. In summer through open doors and windows the air comes laden with the odours of humanity. "The heat develops the aroma of clothes worn by people we meet." One wonders whether to most seeing people this "aroma of clothes" is so patent as many passages show it is to the writer. The loss of sight is compensated by increased keenness of the remaining senses, as is the way of nature, and wonderfully so in the sense of smell. The author quotes from an American letter, which states that in some deaf-mutes it is as much developed as in sporting-dogs:—

"Julia B— can take a dozen gloves, and after smelling the hands and faces of several people present, she can return each glove to the hand it belongs to. Helen Keller recognizes the clothes of people about her, even when they have been washed. And another girl, Elizabeth R—, if she stand by an open window, can tell by the smell who is coming towards her."

With the hearing blind the development is less acute, but obviously extraordinary. M. de la Sizeranne quotes letters from blind women, full of sensitive and excellent description, which bear out his assertion as to the possible poetic delight of the blind in nature, but they are too long for us to cite. The fragrance of fruits, the sound of the foot on grass or among dead leaves, odours of blossoms, the feel of sun and wind, and a keen sensibility to all natural sounds, compose viewless, yet vividly recognizable landscapes, so to speak, in which we scarcely note the absence of sight. There is one characteristic touch: "The footpath skirting the meadow was bordered by upstanding grasses, like a natural hand-rail to guide and assist quick walking." Only the blind would have used that simile.

Yet it is not by the hand, but by the elbow and above all the foot, that a blind woman chiefly guides herself (though the blind, says the author, feel with the whole body). To this must be added the quick ear, while even characteristic odours may identify a given spot. The tapping blind beggar of the street, who parades and exaggerates his limitations, is very different from the trained and adroit blind. M. de la Sizeranne is interestingly minute on the means by which a blind person finds his way about a room (for example), without visible groping or fumbling—foot and ear doing most. But in a strange house or room a preliminary tour to examine the nature and position of the chief pieces of furniture

is necessary. In an hotel such a tour of the room assigned him will also enable him to judge pretty surely the class and tariff of the hotel. Nay, at a restaurant, the way the table is laid, the thickness of the crockery and glass, polish of the plate, manners of the waiters, tone of conversation, and "a certain something in the air," tell him the probable cost of his lunch with close accuracy before he has tasted a morsel, declares the writer. When people kindly set a blind man on his way (he truly remarks), they invariably draw him into the middle of the road, no matter how wide, and say: "You are quite in the middle, there is nothing in your way, you can go forward quite safely, you have only to walk straight before you." Only! That is just the impossibility, without sight. And left to himself, the blind man turns straight back to the side, where there is something to guide him—the side with houses rather than that which borders on gardens and open fields. He is, in fact, like a seeing man in a dense fog, who (if he has any sense) does precisely the same. Snow, with changing noises, rain, high wind, loud traffic, &c., which deaden or drown his familiar guiding sounds, baffle the blind person. He can judge space traversed, and a door at a given distance from his starting-point he will enter with certainty.

Numbers of blind women do all the work and management of a house, sometimes making clothes. They make excellent nurses, and even cook. The author quotes an amazing letter from a blind American woman, who married, reared and kept at school a perfectly managed family, kept house and cooked for her husband, made the children's clothes, cooked cakes and pastry which her husband sold in his grocer's shop. When his health failed they were able to retire on their savings. The affections are peculiarly strong in blind women, and they are liable to the fatality of love. For, M. de la Sizeranne admits, it is to them usually a fatality, and can seldom reach a happy issue. After reading his detailed analysis, one can hardly dissent from his conclusion that blind devotees of religion make their own sacrifice of a much more real share in life and the world than people suppose. Or say, he finally adds, that the hopes and prospects they surrender to religion are illusions. Sometimes, in giving up our illusions, we sacrifice what we hold dearest on earth. That is a sad and true saying, which perhaps goes to the root of what we call "sacrifice."

The Story of Dublin. By D. A. Chart.
Illustrated by Henry J. Howard.
(Dent & Co.)

ANOTHER book on Dublin! *Ca pullule*, as the French say. We suppose the Exhibition there has stimulated this output, for at ordinary times the sale for books on Ireland is not considerable. It was hardly a happy idea to put the volume

into a "Mediæval Town" series; for whatever history of the kind Dublin may have had, the present city has hardly a mediæval feature about it. Except the crypt of Christ Church and possibly two church towers (St. Audoen and St. Michan), there is not a single mediæval building which has not been either destroyed or restored utterly. There are possibly a few houses dating from the end of the seventeenth century, as does the Royal Hospital; but all the glories of Dublin are eighteenth-century glories, and it can boast a set of public buildings (not churches) and private houses from that period which are, we believe, superior to those of any other big centre in England or Scotland.

The other pre-eminence which Dublin can assert is the variety and picturesqueness of the outlying country. The Phoenix Park, Howth, Killiney, and the Dublin Mountains afford excursions which few capitals in Europe could rival. Even the slums used to be attractive. The way from St. Patrick's to Christ Church, which once went through St. Nicholas's Gate, and therefore had an old market outside the gate, was well worthy of a good painter's art. Whichever way you went, you had a church tower at the end of the view; and in the foreground, fish and meat in the middle of the street on trestles, surrounded by ragged but lively people, framed by old brick houses on both sides, which had dark penthouses in front of the ground floor, with old clothes of all colours for sale. When the evening sun glowed upon this thoroughfare the richness and variety of its colour were splendid. The generousities of Lord Iveagh have destroyed all this squalid, and possibly unwholesome, beauty; but the new two-storied workmen's houses replacing it, which are mere boxes of brick with slate roofs, "without eyebrows or eyelids," are horrid specimens of hideous hygiene.

Mr. Chart evidently has not known Dublin long enough to have noticed these things; indeed, the whole work has the flavour of what the Greeks called the *opsimathes*, or late learner. There are plenty of truths in his book—plenty of learning also; but there are grave gaps, and often annoying inaccuracies. Thus on the first page he tells us that the Dodder, Tolka, and some other tributaries run into the Liffey at the black pool, or old port of the city. It is true that the now subterranean Poddle does join it there, but the Dodder and Tolka are yet far distant, and join not the river, but the estuary more than a mile further east.

The following 100 pages are as much a history of Ireland as of Dublin, and though the story is well told, it is not without many faults. Thus, to confine ourselves to Dublin matters, the young Ormond who withstood Wentworth was not then a marquis, but an earl. Wentworth was not responsible for any great plantation of English settlers, though he was preparing for it; nor did he actually eject the great Cork monument

from the chancel of St. Patrick's, for it stood there (at the south side) till the restoration of modern times. The author describes this fine piece of work (Jacobean in style) as having "a sort of barbaric splendour"! Whatever the work of the first half of the seventeenth century may have been, it was not barbaric. He speaks in this connexion of Robert Boyle, the "father of chemistry," as the first Lord Cork's brother, which is wrong. He wonders why so barbarous a thing as a duel to the death between two O'Connors should have been sanctioned and witnessed by all the officials in the Castle yard, and this in Elizabeth's time. Duelling was recognized, not only among barbaric chieftains, but also among English gentlemen, long after that time. What would our author say if he were told that trial by ordeal still goes on in the dominions of King Edward VII.? There are tribes in India where a quarrel is settled by putting the two litigants under water. He that can stay the longer beneath wins his cause; and English officials are there to see fair play. As Mr. Chart has not sought for new knowledge in Trinity College, but is content with obsolete histories, he does not know that the Puritan complexion of the Irish Church was derived from Ussher through his masters Travers and Alvey, whom Burghley had sent over to leaven the reformed Church of Ireland.

On the topography of the city the author follows Gilbert's 'History of Dublin,' a most untrustworthy guide, and ignorant of the history of important places, such as College Green, now the very centre of the city. Neither Gilbert nor Mr. Chart has consulted the many documents quoted in the most recent history of the College, and their work suffers accordingly. But even in matters of simple observation the present author is seldom accurate or complete. Thus in Tyrone House he praises the carving of the staircase, which is plain, and does not tell the reader that the whole of it, as well as the dado, is dark mahogany. He describes the ceiling of the chapel of the Rotunda Hospital, and has not observed that all the pews and pulpit are likewise of mahogany. This free use of that splendid material and the disregard of oak form the striking feature of eighteenth-century woodwork in the city. The only oak staircase of any size known to us is that of the Great Library of Trinity College. Mr. Chart has repeated the usual fables about the endowing of this library by soldiers, which he can find corrected in the College Calendar for 1907 (Part II.). Ussher's library was, indeed, intended by the Cromwellians to form a public library in Cork House. It was Charles II., doubtless under Ormond's advice, who gave it to the College.

But to emend this book would be a long task, and we earnestly advise the author to submit the proofs of his next edition to some old resident, who will correct them with larger knowledge of the city. The account of the suburbs is pleasant and chatty, and will serve as a

useful guide to the ordinary visitor. But our author wholly mistakes the meaning of the so-called Corr Castle near Howth, which he imagines to have been the original residence of the Lords of Howth. There is no castle or dwelling-place there, but a square keep, fit to hold a few soldiers who guarded the surrounding *bawn*, or walled enclosure, into which cattle were driven every night; for the profession of "cattle-lifting" was very general all through the country. These square towers to protect *bawns* are frequently met in the north of County Dublin, in Meath, and in Louth. The Lords of Howth always lived in their castle on its present site.

We must not conclude without praising Mr. Henry Howard's illustrations, which are both well chosen and excellently done. A few are reproductions of well-known pictures. The rest are effective original sketches, which greatly increase the value of the book.

The Oxford Treasury of English Literature—Vol. II. Growth of the Drama. By G. E. and W. H. Hadow. (Oxford, Clarendon Press.)

THE second volume of 'The Oxford Treasury of English Literature,' in which Messrs. G. E. and W. H. Hadow deal with the rise of the drama, is a good students' manual, if less careful in subordinate detail than might be expected from a work issued by the Clarendon Press and from within the University. Its chronological table of dramatists is not free from errors of date, nor the prefatory sketch of dramatic development from an occasional inaccuracy of statement. The notes are sometimes rather loose in explanation. The information that a demi-culverin is a cannon gives us no idea what kind of cannon it may be, nor wherein it differs from a culverin; nor is it more explicit to describe a petronel as a kind of carbine or large pistol (as though "carbine" and "pistol" were fairly interchangeable terms).

At first sight the development of the English drama without Shakspeare seems an anomaly; but the arrangement of the matter is not so simple as might appear. Shakspeare is a drama in himself; and he dominates this book, from which he is excluded. The editors desire it to be a companion to the reading of Shakspeare, and, mainly for this reason (apparently), have adopted the conventional division of Tragedies, Comedies, and Historical Plays used in editions of Shakspeare. It is an unfortunate example of Shakspearean influence; for the earlier drama can but arbitrarily be brought within such an arrangement. The selection is not beyond cavil; but the editors have exercised a refined taste, and an independence of judgment which we approve in principle, even when we dissent from its application in detail. They give a miracle-play on Abraham's sacrifice of Isaac which is a little

masterpiece of elemental pathos, direct and moving in its tender simplicity. From another of these plays comes an excellent bit of primitive comedy.

In dealing with the chief dramatists they prefer to limit the number exemplified and give more and longer extracts from each, rather than adhere to short quotations which can afford no conception of the play itself—which is surely wise, though unusual. They break with custom again in illustrating Webster by 'Vittoria Corombona,' rather than 'The Duchess of Malfi,' and the former is certainly the more powerful and Shakspearean play. The editors praise the blank verse of Jonson's 'Sejanus' for attaining somewhat of Shakspearean quality. But though the model is evident (as it is not in Ben's comedies), Jonson comes far short of the success with which Webster catches the royal manner of the great master's verse. When Webster errs, it is by exaggeration, violence, and roughness; as precisely through violent exaggeration he sins in his powerful reflection of Shakspeare's bolder dramatic qualities in general. The extent of Shakspeare's influence, indeed, is strikingly shown by comparison between the versification of his predecessors and successors. All feel it; more than one directly imitates him. Curiously, as Jonson does this in the metre of his historical 'Sejanus' rather than in his comedies, so is it with Ford. The editors quote his 'Perkin Warbeck,' an elaborate copy of the Shakspearean chronicle-play. In it Ford departs from the verse of his tragedies, and closely imitates that of the master's historical dramas. In one scene of emotion only, for a few *felt* passages his native manner of metre breaks through. But despite the editors' protest, Jonson was surely right when he said that Marlowe's verse was for admiration rather than imitation. He meant, we presume, that it was no vehicle for the dramatist without regard to the great changes since wrought. Shakspeare had made that impossible. Webster had much spiritual kindred with Marlowe, but 'Vittoria Corombona' in the verse of 'The Jew of Malta'! It is not thinkable: the last scene of 'Faustus' itself would gain, could Marlowe's passion have broken its stately equilibrium into the palpitating rhythms of 'Lear' or 'Macbeth.' Not 'Faustus,' but 'Tamburlaine,' is chosen to represent Marlowe: a choice more defensible from the poetic than the dramatic standpoint.

The Comedy selections are a good deal on familiar lines. Though Greene's 'Friar Bacon and Friar Bungay' is not a comedy (what exactly is it?), we could have wished to see that excellent scene between the revelling courtiers and the Oxford dons which anticipates the comic vein of 'Henry IV.' and has infinitely more humour than any pre-Shakspeare comedy here given. Lyly's 'Alexander and Campaspe' is dry of any drop of humour;

but its "academic" wit (as the editors call it) has more than the value they allow. Shakspeare (in 'Timon') drew from this, as he did from Greene, from every one and everything. Moreover, this is the grain of mustard-seed whence ultimately came the finished, formally perfect, epigrammatic wit of the brilliant Congreves and Wycherleys. This may be said without questioning French influences on Restoration drama. Dekker's prentice-comedy, however, is a step outside the beaten track of selection—lively, individual comedy of manners, forthright, English, and realistic. And there is a valuable mumming-play, noted down from the modern actors themselves, as to which our sole regret is that it was not edited less or more. Either it should have been given entire, or all modern additions should have been excised. As it is, the latter part is vulgar modern doggerel, so that one wonders how the omitted conclusion could be worse; while the first half is in the nervous, idiomatic style of the old ballads.

The historical plays convince one more than ever that Shakspeare alone could make a live thing of the chronicle-drama. Beside most of them 'Henry VI.' seems vital. We cannot share the editorial estimate of Peele's 'Edward III.,' still less the admiration expressed for 'Sir John Oldcastle'—a counterblast to the character of the fat knight afterwards called Falstaff. As such it is curious; but it is surely poor enough imitation of Shakspeare's play—journeyman's work, and clumsy at that. Nor have we a high opinion of Ford's 'Perkin Warbeck.' Unlike these other pieces, it is a work of literary art; you must respect it. Except in one scene already mentioned, Ford has frankly tried to be the Shakspeare of 'Henry IV.' or 'Henry V.'; and has succeeded with singular skill in all that is external and imitable. He has imitated style and metre to a notable degree; he has a measure of characterization—he has not Shakspeare. It is a *tour de force*. We recognize cleverness, but not inspiration. The characters are "drawn"; we never forget they are not what they resemble. Despite its ability, the play is a structure, not an organism, and moves only a critical interest. For it lacks creative personality; it is neither Shakspeare nor Ford. In the one scene, between Warbeck at the place of death and his Scottish wife, Ford finds himself; and the play comes suddenly to life, giving the measure of what was missing.

Perhaps this section of drama was a difficult one to fill; but we the more regret the arrangement which made it necessary for the editors to fill it. That Ford, absent as a tragic writer, should appear as an historical playwright, is an anomaly, whatever causes be urged for it. Yet such criticisms do not prevent this being a good and, on the whole, representative manual.

The Itinerary of John Leland in or about the Years 1535-1543. Parts I.-III. Edited by Lucy Toulmin Smith. (Bell & Sons.)

SEVERAL years ago Mr. G. Laurence Gomme projected a popular edition of Leland's 'Itinerary in England and Wales.' The work was proceeding slowly, when Mr. Gomme's official engagements compelled him to renounce it. Miss Toulmin Smith, who had undertaken to collate the edition printed by Thomas Hearne with the original manuscripts, and to give an account of the latter, was then asked to proceed with the preparation of the whole edition. Her acquaintance with the work was sufficient to enable her to estimate its difficulties, and it was not without reluctance that she yielded to the pressure put upon her to accept the task. The successful manner in which it has so far been accomplished is an adequate justification of the publishers' importunity in the matter.

Leland's 'Itinerary' remained in manuscript for about a hundred and sixty years. In 1710-12 Thomas Hearne published his edition of the work in nine volumes, which was followed by a second edition in 1744-5, and a third in 1768-70. Since that date the work has not been reprinted. Miss Toulmin Smith gives in her Introduction a careful account of the various manuscripts of the work. In the present edition Leland's original MS. has been collated throughout, blanks resulting from decay being filled up from Stow's copy, with occasional suggestions from that made by Burton, the Leicestershire antiquary. All these valuable documents are preserved in the Bodleian Library. The volume before us contains Parts I., II., and III., and comprises the antiquary's journeys through twenty-three counties. Some of these are touched upon but slightly. The western counties, however, of Somerset, Dorset, Devon, and Cornwall are dealt with at considerable length, and the work therefore forms an indispensable book of reference to those interested in the history and antiquities of the West of England.

It is not fair to treat the 'Itinerary' as a completed book which has enjoyed the advantage of the author's final revision. It is merely a collection of memoranda, jotted down often as the writer finished his day's journey, and intended to be elaborated into a continuous narrative at leisure. It has no pretensions to be literature, though it does not lack happy touches; and its aim is little more than that of a guide-book. For this reason its utility to the modern inquirer is perhaps more tangible than if an attempt had been made to invest the work with literary grace. The editor points out that in addition to their antiquarian merit Leland's notices possess some social and economic value. They contain remarks upon the condition of the castles, old and new, and of the market towns and cities, with their principal buildings and churches, together with details concerning the number and position

of the bridges which were necessary for public use. The amount of arable land, enclosed land, meadows, waste, and wood is also recorded. But the matters which would be most interesting to the modern reader—the details of the ordinary life of the people, the manner in which they passed their days, and the familiar domestic trifles with which they were chiefly occupied—were evidently considered beneath the dignity of an historian to record. Leland often allows us to understand that he put up for the night with the squire of the village, from whose conversation he caught many valuable glimpses of local history and legend; but of the daily life of the good man and his family no information is vouchsafed. One page of Chaucer gives us more enlightenment on these interesting points than the whole of the 'Itinerary.' Here and there we come across some pleasant picture, such as that of the bookroom at Wressil Castle in Yorkshire, one of the seats of the Percies, where we have not only a personal touch, but also a hint for economizing space which might be useful to manufacturers of "library appliances":—

"One thing I likid exceedingly yn one of the towers, that was a study caullid Paradise, wher was a closet in the middle of 8. squares latisid aboute: and at the toppe of every square was a desk ledgid to set bookes on cofers withyn them, and these semid as yoinid hard to the toppe of the closet: and yet by pulling one or al wold cum doune, briste highe in rabettes, and serve for deskes to lay bookes on."

Besides the excellent Introduction and the collation of the manuscripts, Miss Toulmin Smith's editorial care has extended to the identification of the names in the text. Further notes, whether in correction of Leland's errors or in elucidations of the statements made in the 'Itinerary,' have not been attempted, as, in the editor's opinion, such matters may more safely be left to the literary or topographical inquirer in each locality. It is interesting to notice that several of the landed properties mentioned by Leland are still held by the descendants of the owners who hospitably entertained the antiquary when he visited their parts. Among them may be mentioned Trelawny of Trelawny, Basset of Treheddy or Tehidy, Trefusis of Trefusis, Tremayne of Helligan, Carew of Haccombe, Poulet of Hinton St. George, and Speke of White Lackington, now of Jordans—the last a name of high achievement in the history of travel. The book, which is adequately indexed, and illustrated with two good maps showing Leland's various routes, deserves a place in every well-furnished library.

NEW NOVELS.

The Strongest Plume. By Hugh De Sélincourt. (John Lane.)

EVIDENTLY Mr. De Sélincourt has still youth to his advantage. His first novel was a careful study of a woman who was unsympathetic to her husband; his second, a less careful study of one who had

too much zeal. There was no particular reason in Mr. De Sélincourt's record why Joan, his present heroine, should have experienced so violent a revulsion from the man with whom she had been so ardently in love. Hence, lacking some reasonable explanation, we can offer no countenance to her in her subsequent behaviour to the decent prig to whom she was engaged. The author's sympathies are evidently, and creditably, on the side of liberty, and he succeeds in painting excellent portraits in the Finn family. Indeed, the portraiture is much superior to the knowledge of life displayed. Mr. De Sélincourt's cynicism is still that of youth, without an adequate basis; but though we find the work immature, we remain confident that he will yet write a fine story.

The Magic Plumes. By Mrs. Steuart Erskine. (Methuen & Co.)

THOUGH there is no one to love in this novel, its characterization is excellent, and it has none of that crudity which obliges the genial critic of a first novel to prophesy praise instead of bestowing it. Mrs. Erskine's aim is not plot, but the exhibition of human nature. Accordingly she sends a stiff and respectable baronet to Mexico to fulfil a generous mission to his disinherited younger brother. The latter, reputed a ne'er-do-weel, turns out to be a man of distinguished appearance, gracefully satiric in conversation, and with an air of having learnt Mexico by heart. Thus he succeeds in impressing his brother, while he remains at the core the same unprincipled person whose shady conduct alienated him from his father. Mrs. Erskine enjoys irony, and her readers will be sorry that, owing to the fascination of an actress, the prodigal brother is able to score heavily over his benefactor. "The Magic Plumes" refer to the tools of an Indian magician. It cannot be said that the story is winged by them, but the episode in which they figure shows that Mrs. Erskine can cater perfectly for a romantic sceptic inclined to discipline his unbelief.

Land o' Gold. By Henry Byatt. (Sisley.)

It is difficult to do justice in a few lines to the beauty and ugliness of this passionate story. The author has cleverly cast a supernatural veil over an event which in its naked reality is disgusting and grotesque. In this event the victim is the heroine, a beautiful farmer of East Anglia; and her drunken assailant the man she loves, who is actually the instrument of Fate while endeavouring to foil that goddess. No one who views fiction as an art will fail to sympathize with Mr. Byatt for the trouble he has taken to give symmetry to the form of a horror; but he has not mastered the spirit of it, and it is without any high emotion that we view Arminel the wife of an aging Hercules with hairy hands, though his name is John and his characteristics

those of a typical John of fiction. Mr. Byatt's rustic local colour is pretty, and his peasants are interesting. Pathos is his strong point; he also has a talent for what is called the weird. But if he would be tragic again in the way of horror, he should woo the philosophic Muse.

The Nut-Browne Mayd. By Gertrude Warden. (White & Co.)

THIS is a gloomy "shocker" with a happy ending. The heroine's troubles originate from the portrait of her named in the title—a portrait painted by her singularly selfish and unpleasant brother, who at Monte Carlo acquires a mania for gambling. She has the misfortune to inspire in a man whom she dreads a passion which smooths its path by murder; and she is ruthlessly urged to marry for money. The epileptic lover and the paltrier characters who afflict her are contrasted with an admirable specialist in nervous complaints, who is well drawn. The criminal machinery of the story creaks, but the writer knows her business, and has provided all that the average passenger by night requires to compensate for the eclipse of scenery.

GREEK PHILOSOPHY.

The Stoic Creed. By William L. Davidson, M.A., LL.D. (Edinburgh, T. & T. Clark.)—The Stoic thinkers did much to mould the creed of the civilized world for fully a dozen generations. What they lacked in speculative originality they supplied by intensity of moral earnestness. Against the attacks of sceptics and atheists they defended stoutly the fortress of the faith: when Folly sat enthroned, they refused to bow the knee; and in an age of vice they freely devoted themselves to be the martyrs of virtue. For their high quality as practical philosophers, men with an ideal of conduct, if for nothing else, they claim the attention of students of human thought and practice; and all such students will be grateful to Prof. Davidson for his full and careful account of Stoic teaching.

The book is divided into three main "sections," followed by an appendix on 'Pragmatism and Humanism.' The first section deals with 'Moulding Influences and Leaders of the School,' and shows how Stoicism is mainly derived, on its ethical side, from the impulse of Socrates and the Sophists. The second section, on 'Stoic Science and Speculation,' contains chapters dealing with the conception of philosophy, the logic and epistemology, the physics and cosmology, of the school, concluding with a chapter on the atomic theory of Epicurus in its relation to Stoicism. The third section has for its title 'Morality and Religion,' and occupies about half the book. It contains, in addition to a detailed exposition of the ethical system and its relation to Cynicism, some useful pages of criticism, in which the defects of the system are indicated; and an interesting chapter entitled 'Present-Day Value of Stoicism,' in which the dicta of eminent moderns, such as M. Arnold and Renan, concerning the Stoic moralists are examined and appreciated. The philosophy expounded and criticized in the Appendix is introduced by a side-wind: it is not the "pragmatism" of Zeno or Seneca, but that of Mr. Schiller and Prof. James.

As we should expect from the Professor of Logic at Aberdeen, the book shows a competent knowledge of the subject and a gift of clear exposition. Occasionally, however, the writing is rather loose, as, for instance, in this sentence (p. 50):—

"It did, further, as seen pre-eminently in Epictetus, show its intensely practical character by laying down rules for the guidance of the individual in the discharge of his duties and social relations, and as a means of testing his progress in the higher life."

The Political Thought of Plato and Aristotle. By E. Barker. (Methuen.)—Mr. Barker originally set out, he tells us, to write an introduction to the 'Politics' of Aristotle. But Aristotle implies Plato, and Plato involves Socrates and the Sophists; while, at the other end of the chain, the mediæval thinkers are linked closely to Aristotle. Thus the minute observer of the 'Politics' in its roots and offshoots soon finds himself carried far beyond Aristotle, and discovers that Aristotle isolated is Aristotle unexplained. Recognizing this fact, Mr. Barker, with sagacious fortitude, enlarged the scope of his labours, and the present volume provides a fairly complete account of Greek political thought, so far as it centres round the 'Politics,' supplemented by an interesting sketch of the influence of that work on the political science of later ages. The proportion of space devoted to the various thinkers who come within his purview may be roughly stated thus: about 50 pages are given to Socrates and the Sophists, about 150 to Plato, and about 300 to Aristotle; while the 'Epilogue' on 'The History of the "Politics"' occupies the last 30 pages, roughly reckoned.

Mr. Barker is to be congratulated on having taken so broad a view of his subject, since if he had confined himself to the 'Politics,' where the ground is already fully occupied by Newman's monumental edition, not to mention slighter expositions, his work would undoubtedly have lost much of its value. It is true that we are here presented with an exposition of the 'Politics' that should satisfy the most ardent Aristotelian for fullness of detail combined with soundness of interpretation; but the most admirable feature of the treatment lies in the attention paid to the genesis of the Aristotelian theories. Mr. Barker is careful throughout to emphasize the extent to which each later thinker was indebted to his predecessors, to trace the origin of each leading idea, and thus to fill in the intellectual background and place each system in its proper historical environment. He does this for Plato when he writes, for instance: "The 'Republic' is much indebted to all the seething of opinion which characterized the end of the fifth century at Athens." Theories of ideal states, of women's rights, of communism, were none of Plato's invention: they were already in the air of the Greek *Atjklâring*. And what is thus true of Plato is still truer of Aristotle:—

"Aristotle emphasizes only his opposition to Plato; but Plato is none the less the fountain of his political theory.....The teleological conception of the State in general, the theory of the mixed constitution, and the principles of the classification of States in particular—these, and much more, descended to Aristotle from his master."

This is well said; and with equal truth it might be added that from the same master Aristotle derived much more of his metaphysics and ethics than he himself appears to acknowledge—much more than is apparent to the superficial observer.

As to the details of Mr. Barker's treatment of the various views set forth, we must be brief. Of the Sophists as political

savants—with their notable distinction *φύσις-νόμος*—Mr. Barker gives a lucid and adequate account. He is familiar with his Gompertz and Dümmler as well as with his Burnet and Zeller. His treatment of Plato is throughout conspicuously fair and appreciative; and his exposition of the educational and political aims of the 'Republic,' together with his criticisms of its communism, its three-class system, and other points, is admirably sane and lucid. In the account of Aristotelian politics, which occupies the bulk of the book, the same qualities of sound judgment and clearness of expression are abundantly evident. The conceptions of the State as a compound, and of law and justice, are fully treated; and the discussions of Aristotle's economics, with his indictment of interest and his justification of private ownership as against collectivism, are of especial value. The political problems raised by Aristotle and his predecessors are of permanent importance, so long as man remains *πολιτικόν ζῷον*, and Mr. Barker proves to us also that the solutions they attempted, however inadequate, are still suggestive and deserving of the closest study. The thoughtful comparisons with modern ideas which Mr. Barker has worked into his exposition should convince the student of political science that the cry, "Back to Aristotle!" is no meaningless phrase. And "Back to Aristotle!" means inevitably, as Mr. Barker most convincingly shows, "Back, through and beyond Aristotle, to Plato!"

The book is supplied with a Chronological Table, and with an Index, which, we observe, omits to record many of the references which occur in the foot-notes. The light paper makes the volume easy to handle in spite of its 500 odd pages; and slips in the printing, such as the dropped accent on p. 426n., are commendably rare.

The Republic of Plato. Translated into English by A. D. Lindsay. (Dent & Co.)—Mr. Lindsay's translation of the 'Republic' is deserving of high praise. In vigour, clearness, and liveliness it is decidedly superior to the well-known rendering by Davies and Vaughan, and it is also superior in accuracy of interpretation. Mr. Lindsay has availed himself wisely of the labours of the more recent commentators, especially Dr. Adam; in fact, in a number of places he pays Dr. Adam the compliment of a verbatim reproduction. For the Homer quotations Mr. Lindsay borrows from Chapman's translations, "with some necessary alterations." As a specimen of Mr. Lindsay's style we may quote a short passage from the myth in the tenth book—a passage of which Mr. Stewart also has given us a rendering recently:—

"Now the souls, when they came thither, had to go at once to Lachesis. Then a prophet first marshalled them in order, and then taking lots and patterns of lives from the lap of Lachesis, mounted upon a high pulpit and spoke, 'The word of the daughter of Necessity, maid Lachesis. Souls of a day, here beginneth another circle that bears the mortal race to death. The angel will not cast lots for you, but you shall choose your angel. Let him whose lot falls first have first choice of a life to which he shall be bound by Necessity. But virtue has no master, and as a man honours or despises her, so will he have more of her or less. The responsibility is on him that chooseth. There is none on God.'"

Occasionally, in details, the minute student may find fault with the translation; as, for instance, when *οὐκ ἔστιν ἀναγκαῖον εἶσθαι* is turned by "we need not yet insist" (533a); or *μόνη ἡ τοιαύτη μάθησις βέλαιος ἐν οἷς ἀν' ἐγγένειται* by "only in those who possess that is such knowledge abiding" (537c); but a close examination of a con-

siderable section of the work has proved to us that the translator's scholarship may be, for the most part, safely trusted. The form of the 'Republic' is, in Jowett's phrase, "that of the very best conversation"; and Mr. Lindsay has succeeded admirably in the difficult task of putting this form into an appropriate English dress.

Platonis Opera. Tomus V. Recognovit J. Burnet. (Oxford, Clarendon Press.)—We congratulate Prof. Burnet on the completion of his labours. This fifth volume contains the text of the 'Definitions' and the spurious dialogues in addition to the whole of the ninth tetralogy. The earlier volumes of the Oxford Plato have long since proved the abilities of Prof. Burnet as an editor, and it is high praise to say that in the present volume his work falls in no way short of the standard he has set himself. He spares no pains to arrive at the genuine readings in the best manuscripts; he diligently collects the evidence afforded by Stobæus and Eusebius; and he treats as they deserve the conjectural lections of Musurus incorporated in the Aldine text. Moreover, he has studied with evident care the restorations and conjectures of modern critics. In admitting such corrections into the text he remains still cautious; but to a fair proportion he grants a place in his foot-notes. A certain number of his own corrections, mainly of minor points, he admits into the text; but his original suggestions in the foot-notes are few. One interesting and acute restoration is the transposition of the words *δίκαι* and *νόμος* in 'Deff.' 413D. Equally acute is the correction reached in 'Laws' 666D by altering the punctuation and ejecting the second *ἡ*. The only complaint we have to make is a practical one: the book is too bulky for the light binding, and Prof. Burnet would have been better advised if he had adhered to his original intention and made two volumes of it instead of one.

BOOKS ON JAPAN.

The Allies. By Major-General Sir Henry Colville. (Hutchinson & Co.)

The Future of Japan, with a Survey of Present Conditions. By W. Petrie Watson. (Duckworth & Co.)

Le Japon : Histoire et Civilisation. Par le Marquis de la Mazelière. 3 vols. illustrated. (Paris, Plon.)

THE first two volumes may well be noticed together. Mr. Watson will serve as a corrective to General Sir H. Colville. The latter has been carried off his feet by his admiration of the Japanese army, an ideal instrument of destruction in all its conditions—no correspondents in the field, no newspaper criticism at home, unfettered discretion to the generals, and campaigning made easy by a soldiery that never objected to being hurled to destruction by thousands. The system was simple throughout: supplies were amply maintained by well-trained services; troops could thus be concentrated and flung again and again, in superior numbers, against the Russian forces. Gen. Colville says:—

"The total Japanese losses were, killed and died from wounds, 52,946; died from all diseases, 11,992; 24 per cent. of the force were wounded, but only 1.5 per cent. of them died."

The report of Dr. Koike Masano, Surgeon-General of the Japanese Army (quoted by Mr. Weale in his 'Truce in the East'), tells a very different tale. The total casualties are put down at the enormous figure of 632,690. The number of men wounded was 260,812, and the deaths from wounds 47,387 (about 20 per cent. against Sir H.

Colville's 1.5 per cent.). Cases of disease were 236,223, of which about 25,000 were fatal—about 9 per cent. The men killed outright numbered alone about 50,000. But the army does not, according to Mr. Watson, represent the people: the latter, he says, are the heritage of the past; the former, the creation of the leaders, who are, as military men, of course highly westernized. "Whenever the Japanese people are secure of freedom of choice," adds Mr. Watson, "Japan nearly always ceases to be remarkable.... This is... the measure of the abyss between leaders and led in Japan." Curiously enough, it is the leaders, not the led, who diligently inculcate the principle known as *Bushido*, on which an opinion has several times been expressed in these columns. General Colville himself tells us that the Samurai never amounted to more than 2 per cent. of the population, although he had previously written that in the thirteenth century there were 2,000,000 of these people, which would make the population of Japan, even six centuries ago, amount to 100,000,000. On the same page he cites with approval Mr. Knapp's characterization of the Daimyō surrender as the "Knightliest one that ever called for human strength of soul." But this was the work of the *karo* (councillors of the clans), not of their lords, who were mere puppets, and was never intended to produce the results it brought about in Japan. There is scarcely any country with whose history and sociology it is so rash to meddle without sufficient equipment. This Sir H. Colville can hardly pretend to possess, and he has unfortunately relied upon authorities of secondary value. Moreover, his case for the alliance is rather injured than supported by his indiscriminate eulogy of everything Japanese. It is a pity he reopens the old *ichibu* question. It is entirely wrongly stated, and the evil of it was wholly due to the Japanese refusal to listen to reason. Were there space, it would be easy to refute most of the accusations, except those of unexampled bad taste on the part of the British settler of those early days, when torture, murder, and suicide ran rampant through the land.

Mr. Watson's book is the work of a resident who has studied his subject *in situ*. We would, however, willingly exchange much of his philosophy for more of his information. He sees clearly the difference between the two sections of the Japanese nation—the westernized one, which keeps the other in useful political bondage to the past; and the other, which merely asks, for the most part, to stand upon such of the ancient ways as survive. He indicates, acutely enough, the curious paradox of a divine Emperor who yet has parted with a portion of his divinity (for he is precluded from resumption of it by the Constitutional Decree), and of a people who are led by the intellect as far as is deemed advisable in the direction of modern Western efficiency, and by the nose in those ancient beliefs and practices which maintain the divine fiction, and through it the autocracy and convenience of the oligarchy. A curious instance of this is given in the speech of Count Okuma, an ultra-liberal in the Japanese sense, pronounced at the "Commencement" of the Women's University. "Nothing," he said, "is so injurious to the proper regulation of a woman's life as the notion that she should have an ideal of her own to pursue." The Women's University, according to this view, exists merely to teach woman to obey—not her husband, but his parents, her own, and her eldest son. Such is the Japanese conception of the family, and

from it the whole structure and meaning of Japanese society and its exclusiveness, esoteric and exoteric, can be gathered. On Japanese morality, which finds an enthusiastic defender in Sir H. Colville, Mr. Watson is not too severe. Every fourth marriage ends in a divorce, and concubinage is limited only by its expense. Suicide is more than twice as common in Japan as in Britain, and the criminal class is at least proportionately as large, though the statistics cannot be accurately compared. Corruption is terribly common in all classes except the very highest and the very lowest: a policeman, it is said, cannot be bribed, nor a Minister of State. But this is of no consequence, according to Viscount Kawase, who informs his countrymen that "English members of Parliament... are in receipt of from 2,000l. to 4,000l. a year in the form of commissions." The truth is that in Japan spontaneous, natural, or religious morality is more and more replaced by official morality. The conclusion of Mr. Watson's interesting and thoughtful volume is that Japanese development will not materially influence the civilization of the West; that as a universal fact Japan is almost negligible; that she will try to carry out her destiny without the aid of religion, yet that so far as she will attain success, it will be more and more upon Western lines.

In the three volumes by the Marquis de la Mazelière a complete picture of Old Japan is presented from the earliest times to the middle of the nineteenth century. Two additional volumes—on Modern Japan—will bring the work up to a total of some three thousand pages, thus rivaling in magnitude the history of Kaempfer and the recent monumental treatise of Capt. Brinkley. The author has drawn his materials wholly from European sources or translations. Nevertheless the book is not a mere compilation: M. de la Mazelière has written much and well upon Eastern matters, and the picture he presents of the Dawnland is not the mosaic of a literary craftsman, but the production of a thinker who may claim to be a specialist—within limits, as shown in the chapter on *Bushido*. But this deference to contemporary sentiment is largely atoned for by the true observation contained in the Introduction:—

"C'est à l'influence de cette idée (que l'Europe et l'Asie sont peuplées par des races totalement distinctes qui ne peuvent avoir la même civilisation) qu'il faut attribuer la surprise causée par le développement... du Japon."

The illustrations are wanting somewhat in clearness, but those of costumes at various periods are extremely interesting.

TWO AFRICAN GRAMMARS.

A Handbook of the Ila Language. By Edwin W. Smith, of the Baila-Batonga Mission. (Oxford, University Press.)—The Baila are the people known to Livingstone as the Bashukulompo, but more commonly called Mashukulumbwe—a word of uncertain etymology, which is not their name for themselves, but one bestowed on them by the Barotse. Their country is part of that now known as North-West Rhodesia, and lies east of the Barotse Valley (with the district inhabited by the Bamashasha intervening) and north of the Zambesi, within the loop of the Kafue. Mr. Smith's grammar, with its exercises, and native tales for reading and translation, seems to be a thorough piece of work. The student who consults the vocabulary may be perplexed by the occurrence of such words as *mōngo* (p. 432), there being no such sign as *ō* given

in the list of vowel-sounds on pp. 5-6. A reference to p. 449 shows, however, that it has been substituted (no doubt inadvertently) for *ô* as a sign for the "broad *o*." We own to a slight scepticism as to the existence in any Bantu language of a short *a* (see p. 5) pronounced exactly like the English *a* in "mat." There is no indication as to which side of the Tweed Mr. Smith hails from, otherwise we might get a clue to what he understands by the sound in question; it is also possible that his ear fails to distinguish between English *a* in "mat," and German *a* in *hat* or Italian *a* in *atto*. However, it would be unphilosophical to decide *a priori*, in the absence of Baila witnesses to be cross-examined, that any sound is non-existent in Ila. There are only two sounds which present any difficulty—*vh* and its nasalized form *ngvh*, which "must be heard to be learnt." *Vh* "is neither *v* nor *h*, nor is it an aspirated *v*." It would seem to correspond to *bv* in the Mang'anja dialect of Nyanja, which passes into simple *v* further north; e.g., *vhukuta*=to blow bellows, is Nyanja *bvukuta* or *vukuta*; *vhunikila*=to cover a pot, is *bvundikira* or *vumukula*. In comparing Ila with Nyanja we find that many words are actually identical, but that various indications point to Ila as the older language; e.g., the initial vowels of the prefixes, as well as the prefixes *bu* and *lu*, have been better preserved. Compare Ila *umuntu*=a man, and Nyanja *muntu*; *lupidi*=a hill, and *piri*; *buta*=a bow, and *uta*; *imbelele*=a sheep, and *mbelele*; *izuba*=sun, and *dzuwa*; *inkuku*=fowl, and *nkuku*, &c. Mr. Smith points out that "d is very closely related to l: when followed by *i* it is very difficult to know whether to write *di* or *li*." *D* sometimes stands for a Nyanja *l*, as in *ku dila*=to weep (=lira, lila); *dya*=to eat, is identical with the Nyanja form, which, however, becomes *lya* in Yao. Prof. Meinhof thinks that the original form was *lia*. The sounds *sh* and *zh*, not used in Nyanja, exist along with *ch* in Ila. *B* often becomes *w* in Nyanja, or is dropped. On the other hand, it seems as if consonants, both initial and medial, have been preserved in Nyanja which are dropped in Ila: *chifua*, a bone=Nyanja *pfupa*; *ula*, to buy=Nyanja *gula*; *wa*, to fall=Nyanja *kugwa* (*g* seems but little used in Ila). The remarks on the 'Verbal Species' (p. 119) are very interesting: Ila has no fewer than nine of these forms, without reckoning compounds. We do not understand why the passive should be classed separately under 'Conjugation by Voices' (pp. 136-7): it appears to us to stand on exactly the same footing as the "causative" or "stative," and surely it would be more rational to treat all the species as "voices," as in Hebrew. The particle *la*, used in conjugating the future tense, may be compared with Bemba. The verb *bota*=to be good, suggests a derivation for the Kongo adjective *mbote*. There are many points of interest about Ila worth the attention of African philologists.

Bemba Grammar. By the Rev. Father Schoeffer. Edited by J. H. West Sheane. (Oxford, Clarendon Press.)—The Bemba language is spoken by a numerous section of the Bantu race, living in North-Eastern Rhodesia, and perhaps more familiar as the Awemba. They were known to Livingstone and to his Portuguese predecessors as "Kazembe's people," and can trace the line of their chiefs back for nearly two hundred years. A grammar of their language was published some years ago by the Rev. W. Govan Robertson (L.M.S.), who has long resided at Kawimbe, on the borders of their country, and who acquired the lan-

guage from Bemba immigrants and slaves, and from Bemba-speaking Mambwe. The White Fathers, to whose mission the author of the grammar under review belongs, have the advantage of being settled among the Babemba themselves. The original work was translated from the French by Mr. West Sheane, District Commissioner in the Bemba Country, and then, recast by him and Mr. A. C. Madan into a form more suitable for English students, and uniform with the Senga and Wisa grammars already issued by the latter gentleman. The language is very interesting: "its richness," says Mr. Sheane, "the wonderful regularity of its grammatical system, combined with multiplicity of forms, will appear in all parts of this treatise, but especially in connexion with the verb and its tenses." We think it a pity that "the plural prefixes of nouns are taken as the chief basis of classification" (p. 16), as this results in the unscientific and perplexing amalgamation of three distinct classes all forming their plurals in *ma*. Though three are thus reduced to one, the number of noun-classes is the same as that given by Mr. Robertson, viz., nine, as he omits the locative, here counted as the ninth class. Classes are wrongly divided as well as wrongly united; thus the *bu*-class is placed partly under Class 5 (because when it has a plural the prefix is *ma*-) and partly by itself as Class 7, without a plural prefix; while the *lu*-class is divided between 3 (plural prefix *n*- or *m*-) and 5 (*ma*-). This division rests on an interesting peculiarity, occurring also in Sechuana:—

"When a noun occurs both in the 3rd and 5th Class, the plural prefix of the 5th Class indicates the greater size or number. Thus *lupili*, a hill, has as plural *mpili*, hills, and *mapili*, many or high hills."

Traces of this survive in Zulu, in the double plurals *amaduna*, *izinduna*, and *amakosi*, *izinkosi*; but the origin of these would seem to have been forgotten. The full table of "terms denoting relationship" at the end of the volume should be of interest to anthropologists. We hope the useful series of manuals to which this book belongs will be continued, and include in due course the Rotse, Luba, and Lunda languages.

OUR LIBRARY TABLE.

A SECOND EDITION of *Fortification*, by Sir George Sydenham Clarke (John Murray), contains some new matter which will be found of interest both by military and by naval students. Historically it may be doubted whether the author is right in thinking that Palmerston's fortification scheme "helped to bring about a dangerous weakening of the navy." It has recently been shown, as we noted in our review of the life of Sidney Herbert (*Athenæum*, Dec. 8, 1906), that the Cabinet were aware of the dangerous weakness of the navy as compared with that of France in 1859, and that their knowledge weighed with them in adopting, against the opinion of Gladstone, the fortification scheme. The navy, however, was strengthened after the fortifications had been begun. The doctrine, of course, is sound, although the illustration may be the reverse. We should also be inclined to question some of the accounts of past sieges given by Sir G. S. Clarke in the text and the appendixes. Longwy, for example, is set down as having stood (its works being obsolete) for 29 days, of which five were days of regular attack, though bombarded by a siege corps of 11,000 men with 70 siege guns or mortars, exclusive of field guns. It is added that the

defence was exceptionally vigorous. It is probable that Sir G. S. Clarke can find good professional authority for this statement; but the writer of this notice was present at the "siege," and would ask how many casualties were caused to the garrison and population of the Vauban fortress by this terrible "regular" attack.

In reference to a matter on which we have had recently to write in reviewing other books, namely, the abolition of submarine mines at home, coupled with the decision of the Commonwealth and of India to retain them, we note that Sir G. S. Clarke severely condemns those laid in the neighbourhood of Calcutta, and thinks that they will "probably disappear." Woolwich, we believe, will have to continue to manufacture submarine mines for India, unless the Government of India should be directly overruled by the Secretary of State.

Merry Garden, and other Stories. By Q (A. T. Quiller-Couch). (Methuen.)—Mr. Quiller-Couch's short stories must by this time be running into something like three figures, yet one cannot say that they show any abatement of freshness, except such as must, perhaps, result from the author's passage from youth to middle life—from the status, let us say, of B.A. to that of J.P. It is with short stories as with apples: the best fruit comes from the young trees. Given the narrative faculty—which if a man has not at twenty-five, he never will have—the fresh outlook on a world from which "the glory and the dream" have not yet departed is bound to impart some touch of them to his writings. Consequently, if Q's last volume does not convey quite the indefinable charm which makes the impression of some of his earlier stories stay by one even when one cannot recall their details, there is no need for surprise. The solid qualities are still there: the kindly, humorous view of mankind, wholly devoid of cynicism; the robustness without a touch of brutality; the cleanliness without prudery—all set off by a certain distinction of language, as of one who knows the best things in his own and other tongues, rarely dropping into mannerism. Of the stories in the present batch, 'Merry Garden' is a good bit of West-Country farce; 'The Bend of the Road' an essay in the weird, thrilling enough to read as the westward-bound express crosses the viaduct on which the catastrophe took place, but perhaps not convincingly worked out in all its machinery; 'The Black Joke' a good smuggling story. 'His Excellency's Prize-fight' is, however, to our mind, the pick of the basket. So far as the story goes, it might have stepped straight out of the brain of Marryat; but the little thief-girl, Meliar Ann, is a character-study over Marryat's head, and imparts the one touch of pathos to a tale otherwise of good "knock-about" (in the most literal sense) humour. All boys should read it; nor need they neglect its companions.

Garibaldi's Defence of the Roman Republic. By George Macaulay Trevelyan. (Longmans & Co.)—Two of the most striking episodes in the revolutions which took place in Italy during the years 1848-9 were unquestionably the attempt of the Venetians to free themselves from the Austrian Government, and that of the Romans to establish a Roman Republic in place of the Papal Temporal Power.

The first of these has been well told by M. Henri Martin in his life of Daniele Manin, then the ruler of Venice. The second is no less admirably related by Mr. Trevelyan. He has spared no pains in ascertaining the facts connected with the siege of Rome,

comparing the accounts given by the best authorities, and making investigations in Rome itself; and in the same manner he has made himself acquainted with Garibaldi's retreat from Rome with 4,000 followers across Central Italy, and his escape despite all the attempts of the Papal and Austrian authorities to capture him.

In the early portion of his book Mr. Trevelyan gives an account of Garibaldi as a guerilla leader in South America, where he raised the "Italian Legion" to fight for the liberties of Monte Video.

It was after the flight of Pius IX. from Rome to Gaeta, where he was welcomed by Ferdinand, King of Naples, that the Roman Republic was formed under the rule of the Triumvirate, including Mazzini. Garibaldi was not officially named commander-in-chief, but by people and soldiers alike he was recognized as leader. They were one and all determined to prove to the world that they would defend Rome against all comers and at all costs. When General Oudinot landed at Civitavecchia with 8,000 to 10,000 men and marched on Rome in April, 1849, he not only found that a determined resistance would be offered to him, but had also the mortification of being so completely repulsed in his first attack on the city, with a loss of some 500 killed and wounded and 365 prisoners, that he was obliged to suspend further operations and await reinforcements. By the 1st of June he received an addition of 8,000 troops, with the promise of more to follow. The French general had now nearly 20,000 men, six batteries of artillery, and six heavy guns with which to renew the siege; but it was only after a month's hard and continuous fighting that the French army at length gained possession of Rome. Then it was that Garibaldi addressed the troops who had fought under him in the following words: "Fortune, which betrays us to-day, will smile on us to-morrow. I am going out from Rome. Let those who wish to continue the war against the foreigner come with me. I offer neither pay, nor quarters, nor provisions; I offer hunger, thirst, forced marches, battles, and death. Let him who loves his country in his heart, and not with his lips only, follow me." It was at the head of 4,000 men that Garibaldi left Rome, never again to enter it until it became the capital of a united Italy under Victor Emmanuel of Savoy.

Rarely has history recorded a more heroic determination to live and die in a last struggle for national freedom, or a more emphatic protest against foreign intervention, than was made by the 4,000 patriots who, with Garibaldi, faced danger, privation, and death itself.

Mr. Trevelyan gives a valuable account of Garibaldi's retreat from Rome across Central Italy to the Adriatic, of the way in which he outmanœuvred his foes, of the tragic death of his wife, of his hairbreadth escapes and adventures as he recrossed Italy once more from Comacchio, near the mouths of the Po, to Cala Martina, opposite the island of Elba, and so to Piedmont, thence to Tangiers, Liverpool, and the United States, where he remained until 1859. In that year Italy's resurrection came, and he returned to assist in the work of her emancipation from foreign oppression and misrule. A map at the end of the volume enables the reader to follow easily this portion of Garibaldi's adventurous course and final escape from his many foes.

While Mr. Trevelyan does not hide his sympathy for Mazzini, Garibaldi, and all those who made this heroic stand for Italian liberty, he does not hesitate to point out their mistakes, and expose the crimes

committed by some few men who tanced that their country's wrongs justified such proceedings. He deserves the warmest thanks for his picture of a period which suits excellently his vivid style. A second edition has just been issued with some important alterations and additions, and an enlarged Bibliography.

LA SOCIÉTÉ D'ÉDITIONS LITTÉRAIRES ET ARTISTIQUES (Paris, Ollendorff) publish the eighth and ninth volumes of *Napoléon et sa Famille*, by M. F. Masson: a work which it is necessary to consult for reference, although we do not rank it high. It is neither serious, nor amusing for the general reader, but it undoubtedly contains gems in the way of description of character, forming, unfortunately, only an infinitesimal fraction of the ponderous series. The plan of M. Masson is, of course, by this time well known. It is to demolish every member of the family of Bonaparte, and even those remotely connected with them, in such a way as to show that the fall of the Empire was due to others rather than Napoleon. The result produced is not that professedly aimed at, for while the demolition of the reputations of "the family" is complete, the character of the Emperor remains exactly where it was before M. Masson began to write. He has not added to the material affecting the Emperor himself, though he has extended our knowledge of Joseph Bonaparte and the Grand Duchess Elisa. On the other hand, there is a deficiency in the present volumes in the apparent familiarity possessed by M. Masson with recent publications based on the archives of London and Vienna. We had always told our readers that it was impossible to exempt the Viceroy of Italy, as many Englishmen are inclined to do, from the condemnation to be pronounced upon all the creatures of Napoleon; and M. Masson, with fuller knowledge than was ours till lately, exactly confirms our judgment upon this point. On the other hand, in describing the tortuous negotiations between Murat and the Court of Vienna we had been misled by the magnificent State Papers of his sister-in-law Elisa into the belief that she, alone, had shown herself faithful to the interests of France—as the Emperor understood them. M. Masson proves in his new volumes that Elisa was more concerned for the preservation of her own dominions than we had thought, and she is tarred with Austrian relations, later no doubt than those of Caroline, but essentially similar in their nature. M. Masson's pages must be read with the warning, given indeed by himself in the introduction to the eighth volume, that his point of view is that of French resistance to the subordination of Europe to our own country. To him Napoleon does not stand for "the fourth dynasty which he believed he had founded," but represents all the long line and tradition of the kings who, from the first existence of

"a France, have ruled it for the very purpose of opposing the designs of England, and who from the first existence of a Europe have tried to concentrate its common effort against Anglo-Saxon domination."

M. Masson has a fine passage on the beauties of French colonization and tropical dominion as contrasted with the failings of our own plantations. We admit that there is historical truth in his description; but in his own special field the answer to him is complete. The desire of France for peace, on which he dwells, was never honestly shared by Bonaparte himself, who was rightly distrusted, and his overtures repulsed, by the rulers of our nation. M. Masson goes

out of his way to prolong his attack on the British Empire into the distant future. He describes a possible war by Europe against Great Britain and Japan. Into these fields we shall not follow him, but confine ourselves to a brief examination of his new volumes.

The eighth volume contains some interesting passages on the part played by Catherine of Württemberg on behalf of her husband Jerome's kingdom of Westphalia; but there is little, if anything, new to be gleaned from the story of these intrigues. The life of Hortense is well told, and M. Masson writes with truth that her partial refusal of the offers of the Allies had filled her with "a great pride. There are days on which one seems heroic, in almost doing one's duty." The ironically contemptuous account of Lucien, his residence in England, his indebtedness to the British Government, and his mission to Paris to serve as mediator, is accompanied by a relation of the mysterious intrigues of his agent and nephew Boyer, whose name has lately been revived in connexion with the death of another secret agent—the Boyer of Bazaine, Bismarck, and Bourbaki. Pauline is next vivisected. Some of the anecdotes of the pretty sister will please the public: as, for example, that which relates her acceptance of a breakfast service from the Emperor, to be decorated with portraits of the most famous women of history, followed by the explanation that she did not want the famous ladies, and contrived to let it be known that she had caused the substitution on the saucers of "as many portraits as possible of the Emperor." We turn to the ninth volume as dealing with matters of more serious and lasting interest.

M. Masson devotes a large proportion of this later volume to the relations of Metternich with Murat's Court, and asserts that he has proved premeditation of treachery by Murat at an early date, and actual negotiation with Austria while Murat was commanding the Grand Army as lieutenant-general of the Emperor. We fail to understand how it is that M. Masson seems to reject recent evidence of negotiation and treachery at a far earlier date than that now named. The door was kept open, and Caroline sometimes wrote as though she disapproved of Murat's desertion from the French army. But, in their doubt as to what would happen, all the members of "the family"—and especially those who were connected with that Italy the future of which was uncertain till the last moment—kept open doors on every side. Lord William Bentinck himself did not at one time believe in an Austrian, a Bourbon, or a Papal Italy, and played a shifting game in which the only settled point appears to have been an absolute refusal to accept Murat as one of the allied sovereigns. M. Masson says, possibly with truth:—

"He intended to keep Sicily for England, and to stay there as Viceroy: perhaps he had conceived the idea of a united Italy allied to England."

At all events, we know that he did not entirely satisfy his own Government, and that the result was a partial disgrace lasting for some fourteen years, before his second career and Vice-royalty in India.

The half of the ninth volume which deals with Elisa and Eugene is prefaced by the excellent explanation that all the members of "the family," with Fouché as their adviser, "kept touch one with another, avoided decisive engagements" and, above all, hid their various independent and inconsistent negotiations from the Emperor,

so far as was possible. Although the treachery of Murat and Elisa is now clear,

"as far as Eugene is concerned there remain doubts to clear up, mysteries to pierce: the psychology of the situation is less simple.....The man hides a woman. That woman leads everything, and while she has.....ambition to satisfy and a family to establish, yet, as a princess of an ancient house, she entertains, or at least affects, sentiments of honour which hamper her in her action. She is a complex personage, and the princely frame of mind and the German frame of mind, added to the feminine intellect, render riddles still more obscure.She has made history to suit her, and she has been believed."

This we think to be the explanation of the failure in Prince Eugene's health and of his absence from the Emperor's side during the Hundred Days. Of the Viceroy's weakness there can, since the publication of the suppressed dispatches of Napoleon, be no doubt; but he was a considerable soldier and loved his military art, so that political ambition often yielded in his case to a clear sense of a military situation.

THE BURY ST. EDMUNDS PAGEANT.

HIGH expectations were formed of the East Anglian Pageant, as it had been long in preparation under Mr. Louis N. Parker, the master of the highly successful displays at Sherborne and Warwick. These expectations were fully realized on Monday, the opening day. The only disappointment was the weather, for it was gloomy overhead all through, and rain fell towards the close of the proceedings.

A more appropriate setting for the Pageant could not have been found, for it was all contained within the precincts of the venerable abbey, including a part of the site of the ancient round chapel where the body of St. Edmund rested until 1095. The whole of the north side of the old abbey precincts has long been in the possession of the town, and is used for Botanical Gardens. Hence the Pageant-master found great stretches of greensward and well-planted patches of shrubbery and under-wood well suited for his purpose, whilst large forest trees fringed most of the arena.

Much praise is due to Mr. G. S. Ogilvie, of Woodbridge, the author of the first episode; for it is no easy matter to bring out effectively the contrast between the insolent civilization of Rome, and the crouching, but deeply resentful barbarism of a recently conquered race. In this scene the arena represented the garden of a Roman villa, A.D. 61, on the occasion when Faustinus, the prefect, feasted his friends upon Nero's birthday. The whole of these opening scenes were well executed; and the best-instructed antiquary of the Romano-British period would have been puzzled to find any lapse in the details of costume, weapons, or other properties. Faustinus was well played by Mr. Owen A. Clark, the present Mayor of Bury St. Edmunds; but the great feature of this portion of the Pageant was the finely dramatic appearance of that early East Anglian heroine, Boadicea, Queen of the Iceni (Mrs. Aylmer). In barbaric, but dignified robes, with stately mien, and masses of red hair flowing loose over her shoulders, Boadicea presented an admirable picture of the tribal queen as, erect and solitary in a simple war-chariot, she drove a pair of black horses at fiery speed right to the feet of Faustinus.

One figure only in the Pageant will live longer in the memory than the stately Boadicea, and that was the hero of the day, St. Edmund, King and Martyr. It fell to the lot of Mr. E. Stork—a local doctor—to play this part, and he achieved a memorable

success. The impression left is that of the tall, dignified figure of a man of exceptional meekness, integrity, and purity of life. His words, which were but few, were effective in their simplicity and quietness. It is rare, even amongst trained actors, to find a part so thoroughly realized as was this of St. Edmund. The actual martyrdom, when the King, bereft of armour and in a long white robe, was bound to a young oak to be shot at by the Danes, was cleverly executed, without any unnecessarily harrowing details. There seemed nothing unnatural or strained in the exclamation by St. Edmund, "My heart is fixed, O God, my heart is fixed; I will sing and give praise," as the soldiers in front of the King gave a shout of delight and fell apart, showing that two or three arrows had struck the victim.

To one seated in the front row, rather at one side of the great stand, it was not a little curious to look aside at this moment at the thousands of spectators, and to note all eyes centred eagerly on the Christian drama before them, and none looking down at the book of the words. There was something, too, almost unearthly in the great tableau with which the Pageant concluded. St. Edmund's solemn white-clad figure stood motionless in the background, on a pedestal that raised him above the varied groups of brightly clad performers. And as one gazed, the final chorus of the combined choirs broke forth in clear utterance:—

Where fields of fadeless blossoms
Enchant the gladdened eye,
Where ring unending praises
In deathless melody,
Amid the angel faces
We see by faith thy smile,
Thy face, with pain once blest
When here on earth awhile,
Thine earthly crown resigning,
Full bright thy robe is shining,
The martyr's palm thou bearest—
Thy form of all the fairest.
Hail, great Saint Edmund! Hail, King and Martyr!
Hail, Saint and Warrior! Hail, King and Martyr!

The scenes in which the great Abbot Samson (1182-1211) took the chief place were full of movement and stir. The band of black Benedictine monks, drawn from the clergy of the diocese, showed much animation in their conversations and debates, and vivified the pictures of monastic life in the 'Chronicle' of Jocelin of Brakelond. The abbot was impersonated by the Ven. George Hodges, Archdeacon of Sudbury, after a powerful fashion and with some sprightliness. He had evidently studied the presentment of this figure with much pains, and showed that he was possessed of no mean histrionic gifts; yet somehow he was not quite the Samson that some of us love to picture after re-reading the fascinating chronicle. The real man, we fancy, was a trifle more lovable in his inner nature, and a little less sarcastic and less fond of humorous effects than the abbot of the Bury Pageant. However, the Archdeacon has the authority of J. R. Green for considering Samson a "shrewd, practical, kindly, imperious abbot." We liked the Archdeacon's presentment best in his dealings with the Jews, when he saved them from violence and massacre, but bundled them out of the sacred town.

In connexion with the Samson incidents, it is well to record that Sir Ernest Clarke was happily able to bring out a cheap edition of the 'Chronicle of Jocelin of Brakelond' (published by Mr. Murray) in readiness for the Pageant. There are other editions of the celebrated 'Chronicle' on the market, but this one is the best both in text and annotations. It was favourably noticed in these columns when first issued in 1903.

Royalties appeared throughout the

Pageant with frequency, costumed with brilliancy and accuracy. Among them were Sweyn, Canute, the Confessor, Henry I., Henry II., Richard I., John, and Henry VI. Perhaps the best figure was that of King John, whose meanness was manifested on his visit to the shrine of St. Edmund by his offer of a piece of costly fabric borrowed for the purpose from the abbey's sacrist, together with a purse which proved on examination to contain but thirteen pence. Particular praise is due to all who were responsible for the costumes, armour, and general properties. It was difficult to find a flaw, even in the varied dress of ecclesiastics; but surely it was a mistake to give the gaudy Cardinal Beaufort, in the fifteenth-century episode, a broad-brimmed hat of a much later date. The Cardinal Wolsey of the Oxford Pageant was a far more faithful personation of a prince of the Church of those days. Moreover, if the gentleman who represented Cardinal Beaufort did not like to sacrifice his moustache, he might at least have taken more pains over its concealment.

But after all a pageant is more of a spectacle than a drama, and depends chiefly for its success on broad results. Excellent as was the acting of not a few of Mr. Louis Parker's troop of some 2,000 performers, it was in the grasp of large schemes of colouring, in the marshalling of stately processions, both religious and secular, in the arranging of rhythmic dances, in the movements of gaily caparisoned horses, and in the varied approaches from near at hand or from the remote distance, that the effects were so admirable.

The Narrative Chorus of some fifty male voices formed a dignified link between the different episodes, and introduced a variety of melodies. These, together with the Triumph Song at the conclusion, were written by Mr. James Rhoades, and set to music by Mr. C. J. Harold Shann. The Triumph Song was majestic both in words and music.

The closing episode of the sixteenth century was described as 'The Dawn of a New Age.' Mary Tudor, the sister of Henry VIII. and widow of Louis XII. of France, visits Bury with her second husband, Charles Brandon, Duke of Suffolk, at the time of St. Matthew's Fair, 1533; they are greeted by a bevy of singing girls, who strew flowers in their path and dance with much grace, and also by a charming morris dance of a large troop of children. Then suddenly, as Mary Tudor departs, a deep bell sounds; all is hushed, men-at-arms are seen at the entrance to the monastery, and there enters a solemn, sad procession of Abbot Reeve and "thirty-eight monks," with their arms folded in the sleeves of their black habits, and cowls drawn over their faces. It is the ejection of 1539, and the crowd kneel before them. Then this series of dissolving views continues, and in 1550 we find ourselves listening to the proclamation of the founding of the Grammar School by Edward VI. After a Latin Carmen has been rendered by the scholars, there is a further change, and another herald proclaims the approach of Queen Elizabeth in 1578. And then, after the Triumph Song, came the great tableau and the splendid march-past.

In one respect the Bury St. Edmunds Pageant might with advantage have taken a lesson from the more humble effort at Romsey. It would have been well if some competent historical student had been invited to supply "historical notes" to the book of words. Then certain trivial mistakes would have been avoided, and wrong impressions corrected. As an instance of a slight mistake, it may be men-

tioned that in the final procession of the ejected monks Abbot Reeve is described in the book of words as accompanied by 38 monks. We did not count them, but suppose this was the exact number represented. The fact is, however, that the surrender was signed by the abbot, the prior, and 42 other monks. Whoever was responsible for the number of 38 monks possibly made some confusion with the pensions granted on the same day.

Another matter more worthy of mention is the wrong impression that would almost certainly be left on the minds of the majority of the spectators as to the supposed dawn of learning under Edward VI. It is unfortunate in the interests of historic truth that this popular blunder should have been confirmed instead of corrected.

One of the official publications of the Pageant Committee again endorses another local blunder. It says of Bury St. Edmunds that it was "the first founded of King Edward VI.'s thirty Grammar Schools." It was nothing of the kind. A large number of these Edwardian foundations are of earlier date: four are of the first year of Edward VI.; that of Bury St. Edmunds was not established until 1550.

But with the melody of the music of this great Pageant still ringing in our ears, and the great series of historical pictures yet vivid in our memory, it is impossible that the last word of this notice can be other than praise. The town of St. Edmundsbury is echoing with gratitude to Mr. Parker for promoting so pure a pleasure, and in that tribute we desire to take our part. C.

BOOK-BEGGING.

57-59, Long Acre, W.C.

IN common with, I presume, all other London publishers, I have received the accompanying application:—

"I am Secretary of the Public Library in this town. We have had a penny rate in force for some years, but it only amounts at the present time to 107. per annum, and this does not give us more than about 50l. a year for spending on books. We have now had a new Library building presented to us by Mr. Carnegie, which will be opened next month, and I write to know if you could see your way to giving us a small present of books published by you towards our Library, as I feel sure any gift of the sort would be much appreciated."

It seems desirable that literary papers as well as trade organs should have their attention called to the matter, and I feel I cannot do better than ask the leading literary journal of the British Empire to grant me space for a few remarks.

The application in question is no isolated one. A considerable number of Library secretaries seem to imagine that in some mysterious way publishers bring books into the world without incurring expense, and are in a position to give away freely what has cost them nothing. Undoubtedly each such applicant thinks only of his own "modest" request; but I shall be borne out by my colleagues when I say that if all such applications were granted, entire editions would be required.

The present is a particularly flagrant instance of an application that should be sternly resisted on grounds of principle. It is admitted that the Library building has been given to the town; it is admitted that a rate is levied upon all inhabitants, whether they use the Library or not; and yet the producers of the very articles for the supply of which all this outlay, either gratuitous or forced, has been incurred, are now asked to provide them gratis. It is much as if the town in question should

determine to give free meals to the indigent, should accept the gift of a dining-hall, should force the ratepayers to contribute, and then—should dun Smithfield Market for gratuitous beefsteaks. Is it not time that Municipal and other authorities recognized that libraries exist, not for the purpose of keeping the building trade going, not even for the purpose of paying miserably attenuated salaries, but for the purpose of disseminating and encouraging literature—a purpose which can be best effected by purchasing what the man of letters produces? No Library scheme should, I would urge, be considered unless it makes ample provision for this, the primary purpose of a library.

I fear that any appeal to Mr. Carnegie is useless. Still, I would fain hope that my appeal, if printed in *The Athenæum*, may reach him, and may induce him, in the case of any further benefactions, to reserve at least 25 per cent. of the total sum he proposes to give for a Purchase Endowment Fund. Failing such provision, he should clearly realize that the large sums he has given or may give are, as far as what must be assumed to be his main object is concerned, largely wasted.

ALFRED NUTT.

THE MEMORIAL TO JOHN OLIVER HOBBS.

OF the numerous American visitors at present in England, it is thought that only a few may have heard of the fund which is being collected for the purpose of a memorial to the late Mrs. Craigie—herself American by birth—whose brilliant work has won an equally wide popularity on both sides of the Atlantic. It is proposed, if a sufficient sum is subscribed, that the memorial should include—

(a) A portrait plaque, in marble or bronze, to be placed in University College, London, where Mrs. Craigie studied.

(b) A replica of this plaque, to be placed in a suitable position in the United States.

(c) Scholarships for the study of modern English literature, to be given periodically in England and the United States.

The fund has reached a sum of 776l., which includes a first list of subscriptions from America amounting to 232l. In this list appear, among others, the names of Mr. Joseph Choate, Bishop Potter, General Stewart Woodford, Mrs. Leiter, Mr. and Mrs. W. H. Bliss, and Mr. Andrew Carnegie. A second list is expected, and meanwhile American visitors in England are invited to respond to this scheme for honouring the memory of their distinguished countrywoman.

Donations may be sent to the Hon. Mrs. Rochfort Maguire, 3, Cleveland Square, St. James's, S.W.; Mrs. George Cornwallis West, Salisbury Hall, St. Albans; Miss Blanche Eliot, 8, Onslow Gardens, S.W.; or Messrs. Barclay & Co., 1, Pall Mall East, S.W.

SALE.

MESSRS. SOTHEY, WILKINSON & HODGE sold on the 8th inst. the following important books and MSS. from the library of the Dukes of Altemps, of the Piazza S. Luigi dei Francesi, Rome: Aristophanis Comediarum, *editio princeps*, Venet., Aldus, 1498, 22l. Aristotelis Opera, *editio princeps*, 4 vols. (of 5), Aldus, 1495-8, 41l. Berlinghieri, Geographia in Terza Rima, Firenze, 1481, with early metal maps, 81l. Capodistia, Itinerario de Terra Santa (Perugia, 1474), 20l. Carluolo di Neapoli, Dialogo de Palimaco et de Palirarcho (Napoli, Rissinger, c. 1472), 16l. 10s. Cavalcha da Vico,

De Fructi della Lingua e Specchio di Croce, Firenze, c. 1493, 21l. Ceremonie Sacre Ecclesie Romanæ, 1560, fine binding for Pope Sixtus V., 26l. Etymologicon Magnum Græce, large paper, Venet., Z. Calliergus, 1499, 21l. Florus et Sextus Rufus, MS. on vellum, Sæc. XV., fine Italian decorations, 106l. Eustathii Commentaria in Homerum Græce, *editio princeps*, printed upon vellum, 4 vols., Romæ, A. Bladus, 1542-51, 245l. Isocrates, Orationes Græce, *editio princeps*, Mediol., 1493, 32l. 10s. Libellus de Natura Animalium perpulchre Moralizatus, 1524, 90l. Lefevre, Le Recueil des Histoires de Troyes, Lyon, M. Topie, &c., 1490, 176l. Maximilianus, Epistola de Hispanorum in Orientem Navigatione, Romæ, 1523, 30l. Miechow, Chronica Polonorum, Cracoviae, 1521, 18l. Politiani Miscellanea Centuria Prima, Florent., 1489, printed upon vellum, 100l. Pronosticatio in Latino (39 ll.), Venet., c. 1510, 21l. Pronosticatione o Vero Judicio Vulgare, Venet., 1511, 30l. Ptolemæi Geographia, Argent., 1513, 74l. Legenda Sanctorum Trium Regum, Mutinae, 1480, 19l. Sextus Aurelius Victor, Romæ, c. 1471, 24l. Fr. Silvester, Apologia de Conventientia Institutum Rom. Ecclesie, fine Medicean binding (Pope Clement VII.), 1525, 32l. Suetonii Vita, *editio princeps*, Romæ, P. de Lignamine, 1470, 62l.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Anderson (K. C.), *The New Theology: an Appeal to Facts*, 3/.
Book of Common Prayer (Portions of) and Hymns in the Cree-Indian Language, 1/6. Translated by the Rev. W. G. Walton.
Book of Common Prayer in Swahili, 1/6. Revised Edition. Bourdillon (F.), *Within the Door*, 1/6 net. A help to private devotion, for the use of those in health as well as the sick; based on texts and passages of Scripture.
Cameron (E. H.), *Daily Mercies, New Every Morning*, 1/ net. Second Edition.
Hibbert Journal, July.
Hymns, Prayers, Lessons, &c., in Western Esquimaux, 1/. For use in the Mackenzie River Diocese.
Inge (W. R.), *Studies of English Mystics*, 6/ net. The St. Margaret's Lectures, 1906.
Keswick Convention: its Message, its Method, and its Men, 3/6. Edited by C. F. Harford.
Ladder of Life, 3/6 net. Talks to young men, by various authors.
Morning and Evening Prayer and Litany in Luganda. Oxford 'Helps to the Study of the Bible' in the Luganda Language, 3/. Translated by the Rev. F. Rowling.
Peck (G. R.), *The Kingdom of Light*, 4/ net.
Thomas (W. H. G.), *Genesis I.-xxv. 10*, 2/. A devotional commentary.

Fine Art and Archaeology.

Guest (A.), *Art and the Camera*, 6/ net.

Poetry and Drama.

Beard (J. R.), *The Secret Fancies of a Business Man*, 2/6 net. A book of verse which lacks distinction.
Denwood (J.), *Cumbrian Carols, and other Poems*. With an Introduction by F. Rockell.
Hueffer (F. M.), *From Inland, and other Poems*. Hymns in the Luganda Language, 8d.
Mackaye (P.), *Sappho and Phaon*, 5/ net. A poetical drama with a Prologue, Induction, Prelude, Interludes, and Epilogue.
Minor Poet, A. Sings, 3/6 net.
Moore (E. H.), *English Miracle Plays and Moralities: their Origin and Development*.
Radford (D.), *A Ballad of Victory, and other Poems*, 1/ net.
Street (A. E.), *Martial*, 2/6 net. 120 selected epigrams metrically rendered in English.
Treasury of South African Poetry and Verse, 3/6. Collected by E. H. Crouch.

Bibliography.

Croydon, Eighteenth Annual Report of the Libraries Committee, and Seventh Annual Report of the Upper Norwood Public Library (Croydon and Lambeth).
List of Works relating to the French Alliance in the American Revolution. Compiled by A. P. C. Griffin in the Library of Congress Series.
Select List of Books with references to Periodicals on Reciprocity with Canada. Compiled by A. P. C. Griffin in the same Series.
Select List of Books with references to Periodicals relating to Iron and Steel in Commerce. Also compiled by A. P. C. Griffin.

Philosophy.

International Journal of Ethics, July, 2/6. Devoted to the advancement of ethical knowledge and practice.
Wedgwood (J.), *The Moral Ideal*, 10/6 net. An historic study. Revised Edition.

Political Economy.

Journal of the Royal Statistical Society, Vol. LXX. Part II, 5/.
Oliver (E. H.), *Roman Economic Conditions*. In the University of Toronto Studies.

Patten (S. N.), *The New Basis of Civilization*, 4/6 net. The Kennedy Lectures for 1905 in the School of Philanthropy conducted by the Charity Organization Society of the City of New York.

Practical Problems in Banking and Currency, 15/ net. A number of selected addresses delivered in recent years by prominent bankers, financiers, and economists. Edited by W. H. Hull, with an Introduction by the Hon. C. F. Phillips.

Prentice (E. P.), *The Federal Power over Carriers and Corporations*, 6/6 net.

History and Biography.

Astley (Rev. H. J. D.), *Bury St. Edmunds, Notes and Impressions*, 1/6 net.

Ball (F. E.), *An Historical Sketch of the Pembroke Township*, 2/ net. Deals with the vicinity of the International Exhibition, Dublin.

Biedrowsky (A.), *The Life of Goethe*, Vol. II., 1788-1815, 15/ net. Translated by W. A. Cooper.

Corolla Sancti Edmundi: The Garland of St. Edmund, King and Martyr. Edited with a Preface by Lord Francis Hervey, 10/6 net. Extracts from old chronicles.

Figgis (J. N.), *From Gerson to Grotius*, 1414-1625, 3/6 net. Studies in political thought and theory founded on the Birkbeck Lectures delivered in Trinity College, Cambridge, 1900.

Marks (M. A. M.), *England and America, 1763-83*, 2 vols. 30/ net. The history of a reaction.

Scottish Historical Review, July, 2/6 net.

"Times" History of the War in South Africa, 1899-1902, Vol. V., 21/ net. Edited by Erskine Childers, with maps, plans, and photographic portraits.

Tritton (J. H.), *Tritton, the Place and the Family*, 21/ net.

Geography and Travel.

Pranks in Provence, 6/. Edited by P. Wadham. Description of a tour in Southern France, with numerous characteristic illustrations by L. and A., and cover design in colour by C. Aldin.

Story (A. T.), *North Wales*, 2/6 net. With 32 illustrations and 2 maps.

Sports and Pastimes.

Spalding's Official Base Ball Guide, 1907, edited by H. Chadwick and J. A. McWeeney, 6d.

Education.

Aspects of Child Life and Education, by G. Stanley Hall and some of his Pupils, 6/8. Edited by T. L. Smith.

The papers which constituted the volume have all been printed in journals, most of them in *The Pedagogical Seminary*.

Birdseye (C. F.), *Individual Training in our Colleges*, 7/6 net.

Yoxall (J. E.) and Gray (E.), *The N.U.T. Handbook of Education*, 1907, 3/6 net.

Folk-lore.

Sumner (W. G.), *Folkways*, 12/6. A study of the sociological importance of usages, manners, customs, and morals.

Philology.

Classical Quarterly, Nos. 2 and 3, edited by J. P. Postgate, 3/ net.

Hetherwick (A.), *A Practical Manual of the Nyanja Language*, Second Edition.

Hillier (Sir W.), *The Chinese Language and How to Learn It*. A manual for beginners.

Rattray (R. S.), *Some Folk-lore Stories and Songs in Chin-yang*, 3/6. With English Translation and Notes and Preface by the Rev. A. Hetherwick.

Kitching (A. L.), *An Outline Grammar of the Gang Language*. The language of an African tribe whose boundary is the Nile on the south and west.

School-Books.

Bible Lessons for the Young: The Old Testament in Selections from the Authorized Version, 2/6. Arranged by the Rev. M. G. Glazebrook.

Conferences for Children on the Gospel of St. John, by Sister Maria Teresa, 2/6 net.

Fulda (L.), *Das verlorene Paradies, Schauspiel in drei Aufzügen*, 2/. Edited with Questions, Notes, and Vocabulary, by P. H. Grummann.

Poetical French Reader, 2/6. Edited by W. G. Hartog.

Science.

Baker (W. M.), *A Key to Elementary Dynamics*, 10/6 net.

British Standard Specification for Steel Castings for Marine Purposes. 2/6 net. Engineering Standards Committee, Report 30.

Commons (J. R.), *Races and Immigrants in America*, 6/6 net.

Gordon (W. J.), *Manual of British Grasses*, 6/ net. With coloured illustration of every species and many original drawings by J. T. Gordon.

Holmes (W. H.), *Twenty-fourth Annual Report of the Bureau of American Ethnology to the Secretary of the Smithsonian Institution, 1902-3*. Deals in interesting style with various games of the North American Indians, with numerous illustrations.

Madden (F. C.), *Bilharziosis*, 3/6 net.

Poincaré (L.), *The New Physics and its Evolution*, 5/. Edited by F. Legge. In the International Scientific Series.

Fiction.

Askew (A. and C.), *The Sword of Peace*, 3/6. The story of a secret society.

Capes (B.), *The Great Skene Mystery*, 6/. A romance of modern times.

Crockett (S. R.), *Me and Myn*, 6/. A story of boy and girl love.

Gunter (A. C.), *Dr. Burton*, 6/. An illustrated tale of crime and detection.

Henry (C.), *Lazar Stairs; Cupid's Devilry; A Sermon of Moment*, 1/ net.

Her Brother's Letters, 3/6 net. Miss Christine Carson, of Cincinnati, is shown how the affairs of girls and women are regarded by men in general, and in particular by her brother, Lent Carson, lawyer, of New York city.

Hope (A.), *The King's Mirror*, 7d. net. For notice of former volumes in this series see *Athen.*, May 4, 1907, p. 539.

Lodge's Rosalynde, being the Original of Shakespeare's 'As You Like It,' edited by W. W. Greg in the Shakespeare Classics.

Scott (C. A. D.), *The Story of Anna Beames*, 6/. A tale of a country tragedy.

Thompson (A.), *The Narrow Margin*, 6/.

Young (R. J.) and Coleman (G. P.), *Brown of Harvard*, 6/. An illustrated tale of college life.

General Literature.

Birmingham (City of) *Financial Statement for the Year ended 31st March, 1907*.

Canning (Hon. A. S. G.), *British Writers on Classic Lands*, 7/6 net. A sketch meant for the ordinary reader rather than the expert.

Clarke (Sir G. S.), *Fortification, its Past Achievements, Recent Development, and Future Progress*, 18/ net. Second Edition. See p. 39.

Dublin Review, July, 5/6 net.

Eliot (G.), *Impressions of Theophrastus Such*, 3/6 net. For notices of former volumes in this edition see *Athen.*, March 2, 1907, p. 251.

Hadley (A. T.), *Standards of Public Morality*, 4/6 net. In the American Social Progress Series.

Malvery (O. C.), *Baby Toilers*. An exposition of slum life from the point of view of a mother.

Official Crests of the Imperial Yeomanry now in Daily Use, 1/ net. Attains the same high standard as the other books in this series.

Petrie (W. M. F.), *Janus in Modern Life*, 2/6 net. A brief study dealing with the tendency of modern movements in politics and human evolution generally.

Routledge's New Universal Library: Ruskin's Poetry of Architecture, and Sesame and Lilies; Martineau's Endeavours after the Christian Life; Jane Eyre, 1/ each.

Ruskin (J.), *Our Fathers have told us: The Bible of Amiens*. Pocket Edition. 2/6 net.

World's Classics: Dickens's Great Expectations; Aristophanes, Four Plays, translated by J. H. Freer; R. H. Home's New Spirit of the Age; Cobbold's History of Margaret Catchpole; Leigh Hunt's The Town; Herbert's Poems. Cloth Edition, 1/ each; Art Edition, 1/ each.

Pamphlets.

British Archaeological Association: Programme of the Sixty-Fourth Annual Congress to be held at Weymouth from Monday, July 15th, to Saturday, July 20th.

Conservative Side of the Land Question, by a Plain Tory, 6d.

An appeal to the House of Lords.

Mr. Lloyd George's Bill as Amended, 1/. Critical notes by E. Lunge and B. Dukes, on patents and designs.

Prescott (H. W.), *Some Phases of the Relation of Thought to Verse in Plautus*. University of California Publications, Vol. I. No. 7.

Reynolds (R. S.), *Sure Foundations*, 6d. net. A dialogue on evolution and religion. The "sure foundations" are spiritual laws.

Stockwell (A. H.), *Baptism: Who? How? Why?* 1d.

FOREIGN.

Theology.

Fillion (L. C.), *Saint Jean l'Évangéliste: sa Vie et ses Ecrits*, 3fr.

Goodspeed (E. J.), *Index Patristicus*, 3m. 80.

Fine Art and Archaeology.

Klein (W.), *Geschichte der griechischen Kunst*, Part III., 12m.

Monumenta Palaeographica, Section I. Series I. Part XXIV., 20m.

Saladin (H.), *Manuel d'Art musulman*, 2 vols., 30fr.

Vürtheim (J.), *De Asiatic Origine, Cultu, Patria*, 6m. 50.

Poetry and Drama.

Conrad (H.), *Shakespeare's Macbeth*, erklärt, 2m. 20.

Maas (H.), *Aeusser Geschichte der englischen Theatertruppen in dem Zeitraum von 1559 bis 1842*, 18m.

Vol. XIX. of the Materialien zur Kunde des älteren englischen Dramas.

Philosophy.

Kraus (O.), *Neue Studien zur Aristotelischen Rhetorik*, 3m.

Problemi di Filosofia della Natura, 2l. 50.

History and Biography.

Baudot (J.), *Les Princesses Yolande et les Ducs de Bar de la Famille des Valois: Part I. Melusine*, 4fr.

Carrière (E.), *Ecrits et Lettres choisies*, 3fr. 50.

Latreille (C.), *Francisque Bouillier, le dernier des Cartésiens*, 3fr. 50.

Normandy (G.), *Jean Lorrain: son Enfance, sa Vie, son Œuvre*, 3fr. 50.

Ollivier (E.), *L'Empire Libéral*, Vol. XII., 3fr. 50.

Usener (H.), *Vorträge u. Aufsätze*, 5m.

Philology.

Bertheau (J.), *De Platonis Epistula Septima*, 3m.

Bloch (R.), *De Pseudo-Luciani Amoribus*, 2m. 40.

Cederschiöld (G.), *Clari Saga*, hrsg., 3m.

Kolsen (A.), *Sämtliche Lieder des Trobadores Giraut de Bornelh*, übers u. hrsg., Vol. I. Part I., 3m.

Ludwich (A.), *Homeri Carmina recit: Part I. Ilias*, Vol. II., 20m.

Ries (J.), *Die Wortstellung im Beowulf*, 10m.

Science.

Bonnier (G.), *Le Monde végétal*, 3fr. 50.

Weigel (J.), *Die Halskrankheiten bei den alten griechischen u. römischen Ärzten*, 4m. 80.

General Literature.

Barracand (L.), *Le Cheval blanc*, 3fr. 50.

Binet-Valmer, *Le Gamini tendre*, 3fr. 50.

Foerster (E.), *Die Frauenfrage in den Romanen Englischer Schriftstellerinnen der Gegenwart*, 1m.

Joliclerc (E.), *Les Enchânés*, 3fr. 50.

Revue germanique, Juillet—Août, 4fr.

* All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

It is proposed to reissue the 'Dictionary of National Biography' in a less expensive and more compendious form. This step is in accordance with the wishes of the founder that the work should be brought within reach of the students and libraries to whom the price and size of the 'Dictionary' have hitherto been prohibitive. The entire work in the existing type will now be comprised in 22 volumes, instead of 66 as at present; and it is hoped that the publication may begin in the course of next year.

MESSRS. T. F. HENDERSON AND FRANCIS WATT have prepared a book on 'Scotland of To-day,' which Messrs. Methuen will publish in the course of next month. The authors believe that Scotland is undergoing extensive change, notably in its social and religious life; and of such alterations they have taken careful note. There are special chapters on the historical development of the Scot, the Kirk, the Law, the Schools and Universities, Art and Literature, Amusement and Sport, and even Food and Drink. A complete picture of New Scotland has thus been attempted.

THE negotiations respecting the issue of all that is best in the writings of William Ernest Henley, who died four years ago, in a limited Library Edition, have now been concluded, and Mr. Nutt hopes to bring out the first two volumes in the autumn.

E. GRANT RICHARDS has in preparation, for publication within the next two or three weeks, a work by Mr. Holbrook Jackson entitled 'Bernard Shaw: a Monograph.' The book is an attempt on the part of its author, who is one of the editors of *The New Age* and secretary of the Fabian Arts Group, to give a clear and logical statement of Mr. Shaw's art and philosophy. Mr. Jackson has brought together the various statements of Mr. Shaw's view of life which are scattered up and down his works, and has made of the whole an expository criticism. The book will contain four portraits.

AN addition to the Clarendon Press series of Old-Latin Biblical texts will be ready next week. This consists of the four Gospels from the Codex Corbeiensis (the first complete edition of the MS. in the National Library at Paris), together with fragments of the Catholic Epistles, the Acts, and the Apocalypse, from the Fleury Palimpsest (from the same Library, and now for the first time completely edited with the aid of the printed text of Berger, 'Le Palimpseste de Fleury')—the editor of the volume being the Rev. E. S. Buchanan.

THE recently published list of pensions on the Civil List is satisfactory on the whole. Scholarship and letters are fairly represented by Mr. Standish O'Grady, Dr. Jessopp, two granddaughters of Robert Burns, the widows of Prof. Maitland and Dr. Greenidge, and others. Mr. John Davidson has never asked himself with the public in his eye, "Quo, Musa, tendis?"

Poetry is not a lucrative profession; and it is but rarely that a man can boast that

rhymes to him were scrip and share,
And mellow metres more than cent. per cent.

It is otherwise with writers of popular fiction, and we must express our surprise at seeing the name in such a list of Ouida. Merit we do not deny, but we must frankly state that cases of enduring and ill-paid work occur to us as far more deserving of official recognition than that of any prolific purveyor of flamboyant fiction. It would be interesting to know on what kind of advice these awards are made.

MR. EDWARD THOMAS writes from Berryfield Cottage, Ashford, Petersfield:—

"Will you allow me the advantage of appealing to your readers for the loan of any papers that might be of use to me in the book on the life and work of Richard Jefferies which I have undertaken to write? Papers should be sent to me here, and would be returned to their owners without delay."

THE first volume of 'The History of Ireland,' by Mr. Arthur Clery, K.C., which has been appearing in serial form in *The New Ireland Review*, will be published in the autumn by Mr. Fisher Unwin. The author is to contribute the life of St. Patrick to the Russian Encyclopædia now in course of publication in St. Petersburg.

WE have to announce the death of the Norwegian philologist Prof. Sophus Bugge on the 8th inst., at the age of seventy-four. He was a savant of world-wide reputation. Apart from researches in Etrurian and Armenian, he devoted a life of study to the Northern languages and Scandinavian culture in the Viking age. He was best known by his theory of the Eddas and earlier Sagas, proving that they were of comparatively recent origin, founded on Christian legends, or Roman tales brought from England to Scandinavia by the Vikings, and then adapted to the form known to us. The earlier theory made them of common Germanic-Northern origin. Bugge's standard work on the Edda appeared in 1867, followed in 1881 by his 'Studies in the Origin of the Northern Poetical Tales.'

THE series of articles on 'The Sorrows of Ireland,' which Mr. P. D. Kenny, who writes under the name of "Pat," the author of 'Economics for Irishmen,' has been contributing to *The Saturday Review*, will be published next week in book form by the West Strand Publishing Company.

THE ADVOCATES' LIBRARY, Edinburgh, will be closed as usual during August. In consequence of the alterations of the building now in progress it will be necessary that it should remain closed to the public until further notice.

THE death of Sir Spencer Walpole on Sunday last removes a model Civil Servant and a considerable historian. He wrote the life of his maternal grandfather, Spencer Perceval, also of Lord John Russell, and 'A History of England in the Nineteenth Century.'

AN extremely rare pamphlet of American interest was recently rescued from oblivion by Messrs. Hodgson. This was "A Letter from Dr. More, with Passages out of several Letters from Persons of good Credit. Relating to the State and Improvement of the Province of Pennsylvania. Published to prevent false Reports. Printed in the year 1687," with a preface written by William Penn. This pamphlet of a few pages, though mentioned by Watt, is unknown to Sabin, and no copy appears to have been offered for sale in recent years. It reached the high figure of 155*l*.

E. GRANT RICHARDS has arranged with Mr. John Masefield to write, for publication in the spring of 1908, a romantic novel of the sea, the period chosen being the eighteenth century.

CAPT. J. F. C. FULLER sends us the following:—

"I exceedingly regret that through an unfortunate coincidence my recently published volume 'The Star in the West,' a critical essay upon the writings of Aleister Crowley, bears the same title as a Welsh story for children by Miss Mary Debenham, already published by the National Society. But for the fact that my work was already printed and bound before my attention was drawn to this point, I would willingly have changed the title. However, with the courteous consent of both publishers, the title is retained; and I trust this letter will save booksellers any inconvenience that might have arisen from this similarity of the titles."

THE SHAKESPEARE COMMEMORATION LEAGUE made a pilgrimage last Saturday to Hampton Court, where Mr. Ernest Law read a long and interesting paper on the references he had gleaned from the Record Office concerning plays which were performed at Hampton Court during the reigns of Elizabeth and James, and which may well have been graced by the presence of Shakespeare. Mr. Law's enthusiasm was strengthened by a comparatively unchanged background of hall, platform, gallery, and staircase to show to his audience, as the real scene in which Shakespeare played, or had his plays performed. Scholarly illustrations of the kind of scenery used and plays produced, and the great people who constituted the audience, added interest to the address, for which Mr. Law was warmly thanked by Dr. Furnivall in the name of those present.

ALL students of Balzac will learn with regret the death of the Vicomte de Spoelberch de Lovenjoul, a "grand seigneur" who devoted nearly the whole of his life to the formation of one of the finest private libraries in existence, and to useful literary work. He developed a cult not only for his friend Gautier, but also for Balzac, George Sand, and Musset. His 'Histoire des Œuvres de H. de Balzac,' published by Calmann-Lévy in 1879, was a labour of love and a monument of exhaustive knowledge. He also published a 'Histoire' of the works of Gautier in two volumes, and a number of other books, including 'Les Lundis d'un Chercheur'

(1894), 'Sainte-Beuve inconnu' (1901), and 'Les Trouvailles d'un Bibliophile' (1903). He was a native of Brussels, where he was born on April 30th, 1836.

THE first number of *La Revue de Psychologie sociale* has just appeared. It is a monthly review of "economical, æsthetic, moral, and religious studies on the combined and reciprocal action of individual and social forces, according to the method of psychological observation." The number has articles on the wine crisis in the South, on 'La Critique du Droit de Propriété, d'après Proudhon,' and 'Les Rapports de l'Histoire littéraire et de la Sociologie.' The review is edited by a committee consisting of three professors (M. Espinas, of the Sorbonne; M. C. Gide, of the Faculté de Droit; and Dr. E. Dupré, of the Faculté de Médecine); M. A. Darlu, Inspecteur-Général de l'Instruction publique; M. Paul Lacombe, Inspecteur-Général des Archives et des Bibliothèques; and others.

It appears from a statement in an important Milan paper that Count Nigra has left not merely memoirs, but also definite instructions as to their publication. They promise to illustrate at least one historical incident, the tragedy of Meyerling. Nigra, then Ambassador at Vienna, was the first of the foreign representatives to reach Meyerling after the event.

THE number of matriculated students at the German universities during the summer session was 46,655, an increase of over a thousand compared with the returns for last winter and summer. Berlin still heads the list with 6,496; Munich has 6,009, Leipzig 4,148, Bonn 3,348, Freiburg 2,472, Halle 2,192, Göttingen 2,004, Breslau 2,075, Heidelberg 1,933, Jena 1,501, Würzburg 1,408, Giessen 1,192, and Königsberg 1,084. With regard to the subjects, we note a slight rise in the number of medical students and a decrease in law and theology.

A SPECIAL MEETING of the News-vendors' Benevolent and Provident Institution will be held in the hall of the Institute of Journalists, Tudor Street, on Monday, the 22nd inst., with Lord Glenesk in the chair, for the purpose of electing a trustee in the place of the late A. H. Hance. The Hon. Harry L. W. Lawson will be proposed for the post by Sir Horace Brooks Marshall, and seconded by Mr. Charles Awdry.

RECENT Parliamentary Papers of general interest are Civil List Pensions referred to above (3*d*.); Code of Regulations for Public Elementary Schools in England (3*d*.); Report of the Intermediate Education Board, Ireland (3*d*.); Regulations for the Training of Teachers and for the Examination of Students in Training Colleges (6*d*.); and Report (1*s*. 4*d*.) and Minority Report (1*s*. 6*d*.) of the Committee of Inquiry into the Provisions of the Agriculture and Technical Instruction, Ireland, Act, 1899.

SCIENCE

The Nutrition of Man. By Russell H. Chittenden. (Heinemann.)

'THE NUTRITION OF MAN' is the outcome of a course of lectures delivered before the Lowell Institute of Boston in the early part of this year by Dr. Russell Chittenden, who is one of the ablest living exponents of physiology, especially in regard to diet and physiological chemistry. Everything, therefore, which comes from his pen is worthy of the most careful attention, for it is founded on a full knowledge of what has already been done, revised and enlarged by experimental evidence of a conclusive character.

The present volume is devoted to proof of the argument that, in any rational diet, vegetable foods, containing little nitrogen, should predominate; whilst animal foods, with their higher nitrogen values, must be greatly subordinate if the nitrogen or proteid metabolism is to be maintained at a level commensurate with true physiological requirements. Overfeeding is the predominant dietetic sin, and with the prevailing standards of diet, as fixed by common usage, there is good ground for believing that it will continue for many years to come. Underfeeding is not without its dangers; but this condition is comparatively rare. Dr. Chittenden is no advocate of any special form of diet, for he says:—

"The adoption of dietary habits that aim to accord with the physiological requirements of the body does not compel a crucifying of the flesh or a disregard of personal likes and dislikes. A reasonable intelligence combined with a disposition to exercise the same degree of judgment and care in the nutrition of the body as is expended on other matters of no greater importance, pertaining to the individual, to the household, or to business interests, are all that is needed to bring about harmony between everyday dietary habits and the nutritive requirements of the body. There is no occasion, unless one finds pleasure and satisfaction in so doing, to resort to a limited dietary of nuts and fruits, to become an ardent disciple of vegetarianism, to adopt a cereal diet, to abjure meats entirely, or to follow in an intensive fashion any particular dietary hobby."

The outcome of Dr. Chittenden's work is to prove the truth of the doctrine that energy is derived better from vegetable foods, which are rich in starch and poor in proteid, than from flesh and other nitrogenous substances, which necessarily involve a high nitrogenous metabolism. This doctrine is in direct opposition to the teaching of Liebig that the energy of muscular power comes from the breaking down of proteid. The great weight of Liebig's authority influenced physiologists even when Fick and Wislicenus in 1865 made an ascent of the Faulhorn on a diet which was free from nitrogen, and were able to show that vigorous and even severe muscular work does not necessarily increase the decomposition of proteid material. The source of muscular energy has ever since been in dispute; but Dr.

Chittenden's experiments compel us, for the time being, to reject Liebig's teaching, and accept the more difficult proposition that nitrogenous tissue-change in the body is fairly constant under all conditions, and that nitrogen equilibrium can easily be maintained on an amount of proteid food which is not more than one-third of the minimum usually considered necessary.

Dr. Chittenden proves his proposition by several groups of interesting experiments, the results of which have been previously published and favourably commented upon. He took thirteen men of the hospital corps of the U.S. army, and submitted them to a course of diet for six months, the men being all the time under military discipline. During that period the food provided for each man was of known composition; and the weight of proteid injected being known, the rate of proteid catabolism was also known. The amount of proteid was reduced gradually, every effort being made to keep the volume of the food up to such a point as would dispel any notion that the men had not enough to eat. The results were that the bodily weight remained unaltered for the most part, whilst the muscular strength and muscle-tone underwent a surprising increase.

A second series of experiments was made upon eight university athletes, who were in the pink of condition when they began to change their diet. These young men were submitted to five months' dieting, during which their daily intake of proteid food was reduced by more than 50 per cent. Like the soldiers, every one of the students showed a decided gain in muscular power, and they all suffered less from fatigue after vigorous muscular effort than formerly, so that there was a consensus of opinion amongst them that in some way the change in diet, with its diminished nitrogen supply, was conducive to greater freedom from muscular weariness. There was evidence, too, of increased endurance, both physical and mental.

The third series of experiments devised by Dr. Chittenden consisted in observing the effects of a low proteid diet on dogs, these animals being selected as a type of carnivores, or high proteid animals. It has been thought for years that dogs and other flesh-eaters could not long survive a marked diminution in the proteids of their food—an idea which was fostered by the experiments of Munk, Rosenheim, Watson, and Hunter. Dr. Chittenden gives good reasons for supposing that the want of success in previous cases depended less on the reduction of the proteid than on the circumstances surrounding the experiments. He therefore gave the dogs much more liberty, and varied their diet to a greater extent, than had been done formerly. He thus ascertained that

"a dog does not thrive when restricted to a purely vegetable diet, and a little animal food seems necessary to keep up its health and strength, and this suffices even though

the daily nitrogen intake and fuel value of the food are restricted to a level below that of the vegetable dietary."

Enough has been said to show that this book is one of first-rate importance, not only to the physiologist and physician as a guide to scientific truth, but also to the individual, and even to the State. If the so-called "flesh-forming foods" are unnecessary in the quantities usually given, and if health is not only maintained, but even improved, on much smaller quantities than are usually recommended, it follows that only a small meat ration need be issued to troops, in gaols, and wherever the State is called upon to feed large bodies of men. The meat ration is always the most expensive, and its diminution would therefore be a saving of much money, apparently with an increase of efficiency in those fed. There are, however, indications that the conversion of a high proteid animal, like man, into a lower proteid animal for a length of time is associated with certain changes in his bodily aspect. As yet we have only indications of what these changes are; but in our orphanages, where meat is rarely seen, the children as they grow up are squat and fat, though they are full of energy, and do not appear to feel fatigue.

Probability, the Foundation of Eugenics, by Francis Galton, F.R.S., is the "Herbert Spencer Lecture" for 1907, printed by Mr. Frowde. We welcome an exposition by the venerable teacher of a very important subject which was brought forward by him. He invented the striking word "eugenics" in 1883, and has now succeeded in starting a school of writers who deal with such inquiries scientifically. He opens with a gracious and wise word or two about Herbert Spencer, and goes on to claim Keats's 'Hyperion' as a poem which ought to be placed "in the very forefront of past speculations on evolution." No great poet, perhaps, except Lucretius, has had such claims made for him before. The technical discussion of the subject which follows points out that variability is neither indefinite nor capricious, as is generally supposed. We fear, however, that the illustrations of this, including the frontispiece, are too condensed to be readily understood by the ordinary man. What science needs above all is men with a gift of lucid English who can explain without pedantry the recent advances made. Thus only will the leaven of knowledge and good sense founded on that knowledge quicken the lump of general indifference and selfishness.

A Handbook of Skin Diseases and their Treatment. By Arthur Whitfield, M.D. (Arnold).—Writers upon diseases of the skin have subdivided their subject into so many classes, and given such a bewildering number of names to trifling varieties, that the subject has been made unnecessarily difficult. Dr. Whitfield has avoided these pitfalls, and has produced a modest manual which states accurately and succinctly the present knowledge of diseases of the skin and their treatment, as it is taught both here and in the great schools of Germany. In a future edition Dr. Whitfield would do well to write a separate chapter upon the disease of the nails; and he might lay somewhat greater stress upon the diseases of the mucous membranes, so far as they are associated with lesions of the skin.

The book is illustrated with many drawings, all in black and white. Several of these fail to give any adequate representation of what they are intended to show, except to those who are already familiar with the appearances represented, for in skin diseases nearly everything depends on the colour, and but little on the grouping of the inflamed areas.

Medical Philosophy. By W. Russell. (Kimpton.)—This curious book is written with a view to maintain the proposition that "all disease is the same; in all parts of the body. Its cause—morbid humours—which cause obstructions in different parts of the system.....Its source—indigestion and constipation; or the putrefaction arising therefrom."

In other words, it is an attempt by one with no appreciation of modern science to continue the doctrines of those who used to be called humoral pathologists. The author obtains his facts from a variety of sources. The writings of the older physicians and reviews in *The Athenæum* and in *The Family Herald* are quoted at such length that the book is a mere cento. It is difficult therefore to discover the conclusions arrived at by the author and the mental processes which have led him to such results as he has attained. There is evidence of wide reading, but the book is too uncritical to be of value.

A FOURTH series of *Memories of the Months* by Sir Herbert Maxwell, is issued by Mr. Edward Arnold. They are witness, if such be required, to the remarkable versatility of this prolific author, who within 319 pages deals with botany, natural history, the terminology of science, whales, midges, &c., and many obscure matters concerning the life of salmon. He repeats his opinion that salmon do not feed in fresh water—a mere conjecture at best, and opposed to the testimony of many persons whose accuracy of observation and deduction is probably equal to his own. And this is supported by another conjecture that "a glacier-nourished, snow-fed torrent contains nothing that fish can eat." The overriding of a harmless hobby is apt to become wearisome. The illustrations are charming, and are uncommonly well reproduced; whilst errors of print are few and not of great consequence. At p. 280 should not "Sir William Fowler" be Sir William Flower, the late eminent Director of the Natural History Museum?

Stanford's Geological Atlas of Great Britain and Ireland. Edited by Horace B. Woodward. Second Edition. (Stanford.)—Under the editorship of Mr. Woodward, this atlas, based on the well-known work of Reynolds, has developed into an extremely useful volume, to which the student of British geology may turn with confidence when large maps and treatises are not available. Hitherto its scope has been limited to Great Britain, but in the new edition it has expanded into an atlas of the United Kingdom. Two maps of Ireland have been added—one showing the northern half of the island, and the other the southern; and these are accompanied by a concise description of the geology of Ireland, county by county, with a record of the features of geological interest to be observed along the main lines of railway. Although the work has necessarily increased in size, it remains sufficiently compact to form a convenient travelling companion to the tourist with geological tastes.

The Shaping of Lindsey by the Trent. By F. M. Burton. (A. Brown.)—The author of this little work is resident at Gainsborough, where for something like half a century he has been a diligent student of local geology.

His object in writing the present work is to explain the origin of the scenery of Lindsey—that great division of Lincolnshire which forms the northern part of the county, stretching from the Witham to the Humber, and including on the west the Isle of Axholme. The district, fairly simple in structure, presents a succession of escarpments running in a north-and-south direction, with intervening valleys and plateaus. Whilst sub-aerial denudation is naturally recognized as the agent responsible for moulding the surface of the land, Mr. Burton seeks to show that the landscape of Lindsey has been shaped in large measure by the Trent. This river, he believes, formerly flowed across Lincolnshire to the North Sea, running as a consequent stream through the Lincoln Gap, but was captured in the neighbourhood of Newark by a tributary to the Humber, and so carried northwards along the strike of the strata. Like many recent writers on scenery, Mr. Burton has evidently drawn his inspiration from Prof. W. M. Davis, whose writings have done much to popularize the study of the history and behaviour of rivers.

SOCIETIES.

FARADAY.—June 25.—Prof. S. P. U. Pickering in the chair.—Dr. T. Martin Lowry read a paper by Mr. W. R. Bousfield and himself on 'The Thermo-chemistry of Electrolytes in relation to the Hydrate Theory of Ionization.'—Dr. J. C. Philip read a paper entitled 'Influence of Non-electrolytes and Electrolytes on the Solubility of Gases in Water: the Question of Hydrates in Solution.'—Dr. G. Senter read a paper on 'Hydrates in Solution: Discussion of Methods suggested for Determining Degree of Hydration.'—A paper communicated by Dr. Alex. Findlay on 'The Stability of Hydrates as indicated by Equilibrium Curves' was read in abstract by the Secretary.—Prof. W. A. Tilden, Mr. Caldwell, Mr. W. A. Davis, and Mr. Fenton took part in the discussion.

MEETINGS NEXT WEEK.
WEDNESDAY. British Numismatic, 5.

Science Gossip.

THE death took place on Wednesday, in his seventy-third year, of Sir William Henry Broadbent, one of the most distinguished doctors of the day. He was a man of all-round knowledge, but specially noted, perhaps, for his expert treatment of the heart and nervous system. He published books on 'The Pulse' (1890), and 'The Heart' (1897). He was the recipient of numerous honours, academic and official, and held leading positions in many medical bodies. He did work of great value as a writer and speaker concerning the prevention of tuberculosis.

WE regret to have to record the death of M. Charles Trépid, Director of the Algiers Observatory, which occurred last month. He was elected an Associate of the Royal Astronomical Society in 1901, and many English astronomers retain a lively recollection of his kindness on the occasion of the solar eclipse which was total, and successfully observed, in Algiers on May 28th, 1900.

THE substantial Prix Audiffert, of 15,000fr. "destiné à récompenser les plus beaux, les plus grands dévouements, de quelque nature qu'ils soient," is this year awarded by the French Académie des Sciences Morales et Politiques to Mlle. Chaptal, who has established, and still directs, the Dispensaires Antituberculeux of Plaisance, of La Villette, and of Grenelle, as well as other scientific and curative establishments. The same

Académie has awarded the Prix Drouyn de Lhuys of 3,000fr. to M. Chéradame for his work on 'Le Monde et la Guerre russo-japonaise.'

THE Fortieth Report of the Board of Visitors to the Melbourne Observatory has been received, together with the Report made to the Board by the Government Astronomer, Mr. P. Baracchi, F.R.A.S., which relates to the period from April 1st, 1905, to November 30th, 1906. The astronomical programme was virtually limited to meridian observations and stellar photography. The photoheliograph, the great telescope, and the other two equatorials were used occasionally, but no systematic work was done with them. Satisfactory progress has been made with the measurement of the plates of the Sydney and Melbourne zones of the Astrographic Catalogue. Most of the stars observed on the meridian were those to be used as fundamental stars for the reduction of the plates. Magnetical, meteorological, and seismological observations were continued as usual; also the time service, the ball being dropped at Williamstown lighthouse at 1 o'clock by Melbourne statute time, 10h. fast on Greenwich. The Board strongly urge that the post of chief assistant, which has been vacant for several years, should be filled up; and also express their great regret that, owing to retrenchment of expenses, the printing of all scientific work done at the observatory has long been suspended, so that the records obtained during many years have been stowed away, and are not available for use.

DANIEL'S COMET (d, 1907) is now nearly equal in brightness to a star of the seventh magnitude. It will next week be near the boundary of the constellations Aries and Cetus, moving towards σ Arietis.

FINE ARTS

The Discoveries in Crete, and their Bearing on the History of Ancient Civilisation.
By Ronald M. Burrows. (John Murray.)

WHILE we share Prof. Burrows's enthusiasm for Mr. Arthur Evans's discoveries in Crete, we cannot agree with him that they "made an impression on the popular imagination," or that "the world outside cannot follow at all, and urgently clamours for help." People who remembered vaguely the story of Theseus and the Labyrinth were rather interested when they heard that the Labyrinth and other curious things had been found by Mr. Evans. Then they forgot the subject. It is a little flock that retains any interest in the unearthing of the remains of a great, long-enduring empire, which was in touch with Egypt, and had its hand in every land.

About the borders of the Grecian Sea.

Despite the multitude of Minoan relics, there is hardly a fact bearing on their dates and their significance which is not the subject of half a dozen clashing hypotheses. In words of Prof. Burrows, "we can only balance probabilities and open up lines of inquiry." These processes are certainly unpopular; they are for the few. Thus it seems to us unfortunate that Prof. Burrows has chosen to publish a cheap book, without illustrations, except the Hagia Triada vases, a diagram, a

map, and a plan of the Cnossian palace, with a gilt "Cup-bearer" on the cover. If the things described are to be understood, illustrations are of the first necessity. Readers will not go to public libraries and insist on their purchasing learned periodicals which give illustrations; even less will people buy the periodicals for themselves. Prof. Burrows's best plan was to reproduce the illustrations instead of sending his readers to scout for *M.R.*, *B.S.A.*, *J.H.S.*, *J.B.A.*, and many others. His first chapter is picturesquely descriptive, and would be more intelligible if "*Cor. Numm.* figs. 8, 9, p. 353," lay before us. Had he chosen to extend this popular chapter, and to illustrate it both by passages from Homer and from Greek tradition, as in Plutarch, adding pictures of the frescoes of towns, walls, houses; the ancient design of Scylla attacking a man in a ship; the ship bearing a rather mediæval horse from Libya; the "dump" of earliest coinage; the Minoan girls called 'Les Parisiennes'; the seals showing the effigy of the Minotaur; the royal draught-board of gold and silver, and ivory, crystal, and blue glass paste—had he shown us the beautiful rapiers of the period; the daggers that Henri III. would have cherished; and the bull-fighters, girls and boys—in short, had he made the Valois epoch, so to speak, of Cnossus live before our eyes—he would have delighted many intelligent readers. But lay readers cannot be expected to follow the mazy discussions of Egyptian and Cretan synchronisms; or to understand the nine, or more, or fewer, strata of history between the Neolithic and the "Geometric" ages in Crete.

This book is thus a good academic manual for the use of students who, from University libraries, can procure the special books and serials which contain the necessary illustrations and discussions. It is a learned, compact, and valuable companion to an archaeological library; Prof. Burrows, like Ariadne, offers to the adventurous a clue through the labyrinth. But, to avail ourselves of it we need the labyrinth itself—the archaeological library.

We despair of discussing Egyptian chronology and the date of the Middle Minoan periods. "Certainty ends" with the fact that "Middle Minoan (1)" did not close before the fifteenth Egyptian dynasty, say from 2200 to 1800 B.C.—but the Germans hold other views! Among them Dr. Dörpfeld has been "peculiarly unfortunate," and the victim of "a gross piece of carelessness on the part of an editor" of the *Proceedings of C.R.A.C.*, 1905, p. 209. Art was in full bloom at the date of the sack of Cnossus, whether by the local Labour party or by foreigners who evaded the Cnossian fleet and seized the unfortified town and palace. Such is the natural close of trust in a protecting navy. In Plutarch, Theseus secretly creates a fleet, deceives the Cretan navy, and works his will on the Cretans. The melancholy but instructive disaster occurred more or less about 1400 B.C. or 1300 B.C., or 1200 B.C. To judge from

the relics jumbled together by a peasant treasure-seeker in a grave at Muliana, iron swords and daggers and cremation began to come in, and bronze swords began to go out, about, say, 1000-900 B.C. There is nothing certain concerning the races and languages of the Cretans all through the Minoan period. The heights of men are guessed at; their skulls tell us about as much as skulls usually do; sword-hilts are discussed as indicating the sizes of their hands. Their waists, of perhaps fourteen inches, are like the waist of Lord Bateman in Cruikshank's illustrations of the ballad. In neither case can we trust the artists. The long, fine, slender rapiers can only have been used in the Elizabethan style of fencing, left foot foremost. To have worn the huge body-covering shield in front would have made lunging impossible and fighting a farce. "All the fine pushes were caught in the wood," or hide, of the shields.

The question of the relation of South Russian Neolithic pottery (apparently almost as good as the surprising pottery of the Neolithic Chiriquis) to early Minoan pottery of the Bronze Age is very difficult, and is most ably discussed. The theory of Dr. Hoernes (pp. 194-6) is justly preferred. If he is right in thinking that, in early art, rectilinear may be an advance on curvilinear ornament, then we are in the wrong. The curvilinear ornamentation of the Central Australian tribes has the air of being much in advance of the rectilinear scratches, "all anyhow," of the South-Eastern Australian tribes. The Arunta ornament is decorative; that of the Wathi-Wathi seems to be idle scratching, "without a conscience or an aim."

Prof. Burrows does not light up, as with the lamp of Athene, the relations of Minoan Crete to the Homeric poems. If the Cnossian palace with its contents be "the direct prototype of the palace and the gardens of Alcinous," the 'Odyssey' must be old enough, in all conscience, and we are confirmed in the heretical theory that Homer was a Cretan. Dr. Drerup in his 'Homer' (1903) thinks that "the origin of the 'Odyssey' is to be sought for in Crete"; perhaps, he is in the right way. We know not where or how Prof. Burrows managed to read "the singers of the first ballads upon which the 'Iliad' and 'Odyssey' are based." Here he has an advantage over most Homeric students (p. 209). He did not need these very rare ballads to enable him to confute Dr. Dörpfeld's theory that the dead were always buried, after being embalmed or "scorched." They would seldom be burnt, "unless a man died abroad, and wished to be buried at home." No scorched bodies have been found. People who die at home, in Homer, are burnt at home—Hector, Eetion, and the hunters of the Calydonian boar. Prof. Burrows writes: "Dr. Poulsen believes that the practice of cremation can start among any early people as a happy thought." Of course it can, and does, as among the Tasmanians, the "earliest" people whom we ever exterminated. Prof. Burrows can

more easily believe in the evolution, by many poets, of the Homeric poems, than in their single-handed creation. He does not give his reasons, or any other example of the evolution of an epic like Homer's. No such example, in fact, exists. But he has not space enough to expound his Homeric ideas, and it would scarcely be fair to criticize them. His book may be recommended as excellently adapted to its purpose, if readers have access to other sources of information. The discussion of the Four Labyrinths (pp. 107-126) is both lucid and judicious.

MR. FRY AND THE HON. NEVILLE LYTTON.

WHEN the Metropolitan Museum of New York acquired the services of Mr. Roger Fry, it deprived England not only of one of her most scholarly critics, but also of an artist of no little promise. In the small exhibition of Mr. Fry's drawings held at the Carfax Galleries two or three years ago his talent appeared to much better advantage than in the shows of the New English Art Club; the collection of his work now on view with that of the Hon. Neville Lytton at the Alpine Club is even more interesting. In an environment of the most forcible modern naturalism, a single drawing or painting by Mr. Fry is apt to appear no more than an echo of an older conventional art that has long been dead and buried. When, as at present, the work of several years can be viewed by itself, the result is seen to be no imitation at all, but a genuine and original effort towards the logical reconstruction of technical practice.

This effort has been more consistently successful in water-colour than in oil painting, though several of the pictures, notably the *Cowdray* (37), show a mastery of qualities that have been lost since the end of the eighteenth century. In water-colour, however, Mr. Fry has set himself to render nature as we see it to-day with the technique of Girtin: the technique of a fresh, shapely, transparent wash of colour, free from all those tricks of blotting, sponging, scraping, and rubbing which accompanied the rise of Turner's splendid despotism, and ruined most of his successors. Mr. Fry has made some delightful experiments with *gouache*, such as the *San Domenico* (54); but the bulk of his drawings are true wash-drawings as the artists of the eighteenth century would have used the term. Sometimes, indeed, Mr. Fry seems to carry his respect for his materials too far, for in his anxiety to preserve the equable flow of his colour washes he will not stay to give a significant contour to a cloud or a bank, so that an admirable motive such as the *Cement Works* (17) is made to look clumsy, and once or twice the freshness of nature's tones turns to acidity in the rendering. But these are faults excusable in one whose work can only be done at odd moments snatched from the hurry and stress of official life. On the other hand, many of the drawings achieve complete success. Nothing could be better than *The Dovecot, Bibury* (14), or the more ambitious *Elm Flowers* (32) and *The Moselle* (44); while the studies of buildings are almost all excellent.

Mr. Neville Lytton's water-colours are similar in aim to those of Mr. Fry; we find in them the same scrupulosity in the choice of fine paper, in preserving the freshness of the water-colour wash, and in the planning of the design. Mr. Lytton's colour, however,

is heavier, his handling less certain, his sense of design less well trained. In his portrait drawings he is more consistently skilful (all these, indeed, reach a very high level of accomplishment); while in his oil paintings he revives the great tradition of the eighteenth century with much of the success attained by Mr. Fry in the revival of water-colour. Once or twice he makes the mistake of exhibiting things which either, like No. 95, fall far below his general average of professional skill, or, like the parody of the Borghese Velasquez, suggest comparisons which are unfortunate. At present Mr. Lytton's talent and scholarship enable him to get the tone and texture of the old masters; but, like Lenbach, whom he frequently resembles, he has not the secret of blending solid lights with transparent shadows which is the key to complete pictorial success. His draperies thus seem frequently to be laid upon his backgrounds rather than to fuse with them. Nor has he yet learnt to break the colour of his flesh-tones, and impart thereby vitality to the surfaces which he excellently models. A greater force of impasto in the lights would doubtless do much to remedy the fault. But one who has shown himself a clever pioneer may be trusted to find out unaided the way that suits him best.

It is customary among artists to look askance at these revivals—these experiments in old-fashioned methods, yet their suspicion is not justified by experience. The artist who does virtually the same thing as his immediate predecessors has always remained a second-rate man, and in these days, when naturalism has pushed consideration for materials into the background, when water-colour is forced to the pitch of oil painting, and oil painting to the pitch of a newly set palette, the thoughtful mind will be driven to wonder whether the result is worth the sacrifice of all the qualities which have made the great painting of the past the thing of inestimable value that it is. A new departure may involve a return to first principles; but so long as the return involves no sacrifice of personality, it is no mere imitation or repetition, but rather a proof of an exceptionally active and original mind. That is the light in which this "two-man show" at the Alpine Club ought to be regarded, although it would be unfair to forget that one of the exhibitors is still young, as artists go nowadays, and that with the other, painting and sketching can be no more than an occasional diversion, though a diversion by an expert.

THE FRENCH SALONS.

It would be unwise to insist on determining whether the five thousand works of art exhibited this year in the huge structure of the Grand Palais are above or below the average. What one may say without fear of venturing too far is that a great many of the canvases, and almost as many of the sculptures on view, are desperately poor; and that if masterpieces are to be found in these endless rooms and galleries, they hide themselves carefully. But how could one expect to discover them amidst the barbarous and maddening confusion of a huge modern picture show?

Such a despondency overpowers you before the miles of painted canvas, of marble, bronze, and plaster figures, that you have an irresistible desire to flee away and walk along the Champs Élysées, or sit close by, under the blossoming trees, near the verdant shrubberies and beds of flowers. But, if you

happen to get the better of your distaste and come again and again, you begin to single out of the confusion one picture and another—to select at least a fair proportion of good and interesting works. In a first glance through the galleries you stop before the huge "tartines," the more or less sensational pictures which aim at attracting the crowd and offering them entertainment for their admission fees. Both Salons have this sort of picture, also the usual effigies of royalties and official personages. Every one stops before Fallières, and all good republicans find him "très bien," though deprived of every spark of life, and painted as a puffy Chinese grotesque. An English portrait of King Edward VII. is somewhat of the same quality: there is no sign of life behind the external and soulless envelope.

But we can turn to more interesting portraits, in which the painter, unimpeded by the respect due to high place, pays more regard to likeness. Among the portraits hung in the galleries of the Société Nationale some possess remarkable merit. Anquetin's full-length portraits of Dr. Robin and Madame Andrée Mégard, the wife of an actor-manager, are of the finest. The pictorial effects he produces show sobriety and strength. In the case of Madame Mégard the painting of the face, the gesture, and the long trend of the skirt recall the manner of the great masters. In the sketch and portrait of Thomas Hardy, Jacques Émile Blanche is at his best. Cottet's attempts at portrait painting are less satisfactory than his famous *scènes bretonnes*, and Aman Jean is this year rather disappointing. As usual, Carolus Duran and Friant display steady cleverness, and De la Gandara skilled brilliancy.

The English artists challenge comparison with their French colleagues. There is power with a certain lack of charm in Lavery's three figures. The face and hands only are discernible in his portrait of Lady N. B., while the shape and dress blend together in the thick black background. Grace and dexterity appear in Miss Daisy M.'s portrait, but the hand is roughly sketched. On a big canvas called *L'Été* a girl wrapped up in a heavy bathing-gown, with a Japanese sunshade behind her head, stands still on what may be a beach, with her face and form in shade in the foreground, and a glowing light all around and behind her. Glazebrook has given a delightful expression to his noble figure of an old lady, and done effective brushwork in his portrait of Mrs. Harrod (Frances Forbes-Robertson). Bloomfield has overcome the difficulty of dealing with modern masculine costume by portraying Jacques Richepin on a red sofa against a background of bookshelves, and by happily contrasting the white front and waistcoat with the black evening dress; but the face has unsightly shades. Distinction and cleverness are displayed by Gerard Kelly in his two portraits. There is little invention, but admirable skill, in Lambert's *Lotty and a Lady*, exhibited last year at Burlington House.

Leaving the portrait painters, we find a great many noteworthy pictures. P. A. Besnard's two decorative pictures for the cupola of the Petit Palais are so noble and vigorous as to be almost masterpieces, particularly the one called *La Matière*. The four panels by La Touche are charming in their inspiration, and delightful in tone; and just as good are Willette's ceiling and Cornillier's allegory of Sleep. The landscapes of Damoye, Lhermitte, Billotte, Dagnaux, and Duhamel, the harvesting of Rixens, the *scènes bretonnes* of Pierre Boyer and of Lucien Simon (the latter has also sent a portrait of the editor of the

Revue de Paris, Victor Bérard and his family); and the two small canvases by Charles Guérin, are very good. There are sound qualities of good painting in the sea pieces by Maufra, R. A. Ullmann, and Diriks; in the fine and melancholy landscapes by Ménard; in the superb nudes by Caro-Delvaile; in the beaches and views of Rouen by Gillot; and in Havet's views of Rome. Raffaelli's streets of Paris are as effective as his portraits of sordid people. André Suréda's misty views of the Thames are two pieces of excellent painting. Venice has found a worshipper in Le Sidaner, whose *Le Palais rouge*, *La Sérénade*, and *Salute* are singularly fine. As usual, Jean Veber exhibits some pictures approaching caricature which are amusing; and Noël Dorville has sent some clever drawings of the County Councillors and the Lord Mayor and the City Aldermen when they came to Paris.

Apart from the portraits, a good many other pictures are marked English to the experienced eye. When they have to paint a large canvas, the French "paysagistes" brush their landscape in large strokes: they simplify it, they suppress the detail. But English painters are little used to the glaring lights which emphasize and accentuate the landscape of France; and even when they go to countries further south they seem to be dazzled, and do not perceive the contrast of shades and colours. They are shy in their treatment of light, as you may see, for instance, in Harrison's views of Venice, Egypt, or Morocco, Lavery's market-place at Tangier, R. W. Allan's views of Cairo and Assouan, or Tudor Hart's conscientious studies in tones. The French artist sees and renders one by one, so to speak, the many coloured accents that the sun hangs over everything; but the Englishman is afraid of all this reflecting, flashing, glittering light, and feels compelled to soften it all in blended hues, in "symphonies en gris" and "harmonies jaunes." To prove this, we pass into the galleries of the "Artistes Français." In Room I. we turn to a large landscape, on the frame of which is pinned the board "Acquis par l'État." It is Hughes Stanton's *Pas de Calais*, which has been bought for the Luxembourg. Here are very simple lines, large cuts in the sand hills, a dull, grey, melancholy earth, and a luminous cloudy sky running to the bluish-grey horizon of the sea. It is a masterly interpretation of lonely scenery, of the monotonous coast on the French side of the Channel, somewhere between Calais and Boulogne. The brushwork is minutely careful and extremely clever. Guillemet's *Equihen, Pas de Calais*, in Room VIII. shows the same country, but the atmosphere here, though a storm threatens, has an entirely different luminosity. Each picture is effective, and displays the relative qualities of the French and English Schools. Obviously English, too, are H. W. B. Davis, with his well-observed oxen and deer in Scotland and *Juments du Boulonnais* in a less well-painted landscape; Alfred East, with an effective contrast of light and shadow after a storm in a too garishly gilt frame; W. G. Glehn, with his decorative panels and an agreeable *Ruisseau du Moulin*; J. W. Morrice, with two *Effets de neige* and vigorous and charming scenes from Brittany; B. Woodhouse, with a cluster of trees disturbed by a gale; and R. H. Lever, with a picturesque view of St. Ives, Cornwall. Aumonier's picture *Le Matin* is effective, and displays an experienced hand, though it is too restrained. Distinction, grace, and poetry mark Lorimer's pictures of a Scotch garden and of Cupid's flower-bed, though in the latter the brushwork is somewhat flat, and

one does not clearly see where the crowned girls come from to bow to the little tyrant perched on his column. J. F. H. Bacon shows that he knows how to paint in *Une Voix*, and better still in *A Fairy Tale*, exhibited last year at the Academy. One can only wish that he would display a little more imagination. Delicate handling of colour and great steadiness of execution distinguish J. Coutts Michie's *Soleil d'Octobre*; and Herbert Snell has painted a pretty misty evening in *Le Soleil rouge*. Olsson's *Clair de Lune* is an enticing picture with the long glittering trail of the moon, the cloudy sky over a rough sea, the white-blue spray, the black line of the cliffs, and the red flash of a lighthouse. Another view of the sea, by daylight, is a good piece of brushwork, and Fred. Mayor displays also real cleverness in his *Vallée de la Canche*, where the red roofs, the dark green trees, and the brown earth are strongly contrasted in a boldly treated perspective. In *La Crue à Rabodanges*, with foaming waters running over mossy green rocks in a flooded gully, Ashton Knight has made an impressive scene. C. Smith has cleverly arranged a windmill, a few sails in the distance, and an old road with ruts full of water after a shower, in a flat stretch of land under a rainy sky. A piece of sound painting is the wharf on the Thames by Spenlove-Spenlove. Walter Fowler has a happy rendering of a landscape "in the country of Constable." T. H. Liddell and Wright Barker follow the classical manner in the *Vale of Evesham* and the *Choix du troupeau*, while Calderon is inexorably academic with his Roman horsemen prancing along the shore. The *Discovery of Canada*, by Suzor Coté, is an ambitious attempt not satisfactorily realized. The meeting of Jacques Cartier and his crew, in sixteenth-century dress, with a tribe of Red Indians, takes place in a woodland by a river bank, painted in a timid manner.

There is very little of sacred art in either Salon. Willette alone paints a *Sainte Vierge* and *Infant Jesus* in an unconventional manner. Strutt has vainly tried to dramatize a temptation of Jesus Christ in the desert; and Moser with a conventional Lord's Supper is not likely to question the supremacy of Leonardo.

There are a great many portraits and other pictures by British artists still to be mentioned: Laurence Koe's clever portrait of Mrs. Nicolas Waterhouse; two good little pictures by Miss Kindon; Oswald Birley's portrait of a child; G. W. Joy's innocent and slender Eve, and his proud herald of the time of Edward III.; Richard Miller's powerful painting *La Visite*, and his clever profile of which a mirror gives a front view; and lastly Garratt's old coachman, strikingly true in expression, attitude, and costume.

One cannot expect big monumental sculpture to be sent over to Paris simply to be exhibited, and English sculptors, except those residing in Paris, send only busts, medallions, statuettes, and small plaster, bronze, or marble figures. But, all questions of bulk apart, English artists, in this branch, appear greatly inferior to the French. Compared with the large number of excellent pieces of work French sculptors have sent in this year, only a few English ones are respectable, such as, in the *Société Nationale*, a marble bust of Lord Selborne and a bronze medallion of George Gissing by Spicer-Simson; a tolerably good bronze bust of Watts, by Mrs. Cadwalader-Guild; an interesting *maquette* for a garden fountain, by Miss Cooper; and *Le Trappeur*, by Suzor-Coté, who is a sculptor here and a painter in the other Salon.

In the *Artistes Français* the only British

sculptures worth mention are a bronze group by an Australian, Bertram Mackennal, who attempts to be unconventional and dresses his *Virgin and Child* in Jewish costume, heavily draped; a too big and too roughly modelled plaster figure of a peasant girl, and a taking group, well put together, of *Jeunes Indiens Chassant*, by a Canadian, Alfred Laliberté; *L'Idole*, a bronze statue of a Central African negro, carving a wooden block, by Herbert Ward, and *Les Exilés*, a small plaster group, well draped and cleverly modelled, by Lady Sassoon.

But these modest works are lost in the spacious galleries of the Grand Palais, side by side with such things as the three fine heads of women by Rodin, his *L'Homme qui marche*, which gives an astounding impression of motion; the *Folle Danse*, by Jef Lambeaux; the *Matinade*, by F. M. Charpentier; and the charmingly effective *Jeuneses*, by Max Blondat. There are, too, such monuments as Damé's *Glorification de l'Entente Cordiale*, and Blondat's *Centenaire des Écoles d'Arts et Métiers*, where both artists have cleverly availed themselves of the resources architecture affords for monumental sculpture, and achieved a harmonious and imposing effect.

H. D.

JOHN ROMILLY ALLEN, F.S.A.

WE regret to announce the death on the 6th inst. of Mr. J. Romilly Allen, who had been for some time in failing health. Mr. Romilly Allen, who was born in 1847, was educated at Rugby and King's College, London. He was articled pupil in 1867 to the engineer-in-chief of the Mersey Docks and Harbour Board, and afterwards held appointments as resident engineer on Baron de Reuter's Persian railways, and on dock constructions at Leith and at Boston. In later years he developed considerable taste in particular branches of archaeology, and devoted himself mainly to literary work.

Mr. Romilly Allen was Rhind Lecturer in Archaeology at Edinburgh in 1886, and published his lectures in the following year under the title of 'Christian Symbolism in Great Britain.' This volume, which was carefully illustrated from his own designs, showed much power of analysis and classification, and these were the characteristics of all his future work. The book gave him a considerable reputation on all questions of Celtic, Saxon, and early Norman sculpture, and is looked upon by archaeologists as a standard work. At this time Mr. Allen was a Fellow of the Scotch Society of Antiquaries, and in 1896 was elected to the Society of Antiquaries of London. He was a leading member of the Cambrian Archaeological Society, and for many years editor of their journal. He was also a valued contributor to the proceedings of a variety of provincial antiquarian societies, and was editor, at the time of his death, of the quarterly *Reliquary and Illustrated Archaeologist*.

In 1898 Mr. Allen was Yates Lecturer in Archaeology at University College, London. His other books of importance were 'Monumental History of the Early British Church' (1889), 'Early Christian Monuments of Scotland' (1903), an exhaustive record which was noticed at length in our columns, and 'Celtic Art in Pagan and Christian Times' (1904). The last was particularly well received; it forms one of Messrs. Methuen's series of 'Antiquary's Books.'

Mr. Allen also did good work for the 'Victoria County Histories' by providing treatises on the early sculptured stones of

Hampshire and Derbyshire, and had other papers in preparation for subsequent volumes of that great series. He occasionally contributed reviews to our own columns and to other critical journals.

Mr. Romilly Allen in the days of his more robust health was a remarkably good conversationalist, and proved himself a well-read man on many subjects remote from those on which he was a specialist. He will be much missed by a considerable circle of literary friends. He possessed a rather pungent wit, which occasionally manifested itself in a somewhat severe manner in his reviews and criticisms. In a reply to one of our reviews he wrote that we were hardly justified in throwing "chunks of old Red Sandstone" at him, a humorous exaggeration in his characteristic style.

ROMSEY ABBEY: LOST GLASS.

20, Clifton Gardens, W.

THERE is a serious loss to Romsey Abbey, in that a very good and characteristic piece of old glass which it once contained is missing—or was not to be found when I last visited the abbey. It clearly indicated the style and character of the work which once adorned the building. Your recent article on the Pageant has caused me to remember this, and a note at the present moment may possibly lead to its restoration. The verger who was, at the time of my last visit, some few years since, showing the abbey said he thought that a previous vicar had removed it to his house.

It can easily be identified. The subject was 'Our Lord carrying His Cross,' and I have given a sketch of it in my 'History of Design in Painted Glass,' vol. ii. pl. xxxv.

N. H. J. WESTLAKE.

SALES.

THE sale at Christie's on the 5th inst. was noteworthy for the prices obtained for portraits by Reynolds, Hoppner, Lawrence, and Madame Vigée Le Brun: Hoppner, John Hookham Frere, M.P. for West Looe, 210*l.*; John Frere, M.P. for Norwich, 152*l.*; Susanna, Third Daughter of William Gyll, of Wyrardisbury House, Bucks, 4,200*l.*; Mrs. Manning and Daughter, 4,200*l.*; Mrs. Jerningham, in yellow dress, 262*l.*; Mrs. Bunbury (Miss Catherine Horneck), 525*l.*; Sir M. A. Shee, Miss Blake of Ardry, 294*l.*; N. Dance, Robert Dashwood, Esq., in red coat and green vest, 115*l.*; B. Canaletto, View of Dresden, with figures and boats on the river in the foreground, 262*l.*; Morland, Smugglers, with a white horse at the door of a shed, 110*l.*; H. Dubbels, A Town on a Frozen River, 136*l.*; Reynolds, Earl St. Vincent, in uniform with powdered hair, 504*l.*; Master Bunbury, three-quarter figure of a boy, in a crimson coat open at the neck, 5,880*l.*; The Misses Horneck, daughters of Capt. K. W. Horneck, 3,675*l.*; French School, Children blowing Bubbles, 157*l.*; A. van der Meer, River Scene, with buildings, boats, and fishermen, moonlight, 178*l.*; River Scene, with a village, boats, and figures, moonlight, 735*l.*; Lawrence, A Young Lady, in white dress and bonnet with blue ribbons, 1,890*l.*; Mrs. Bradburne, in white dress, cut low at the neck, 2,572*l.*; F. Guardi, View of a Square in an Italian Town, with numerous figures, 336*l.*; Early Flemish School, St. Barbara Reading, 577*l.*; P. Pollajuolo, Angel Raphael with the Youthful Tobit, St. Francis of Assisi holding a cross and a book, 441*l.*; Coello, A Lady, in a black dress, 105*l.*; Madame Vigée Le Brun, Melanie de Rochechouart, Marquise d'Aumont, Duchesse de Piennes, 2,520*l.*; Drawings: F. Guardi, View in the Piazza, Venice, looking towards the Cathedral of St. Mark, 199*l.*; The Piazzetta of St. Mark's, with San Giorgio Maggiore in the distance, 79*l.*

The same firm sold on the 8th inst. the following pictures: E. Verboeckhoven, Ewes, Lambs, and

Poultry in a Shed, 241*l*. Rosa Bonheur, Horses treading out Corn, 131*l*. ; A Team of Oxen Ploughing, 141*l*. P. Salinas, Un Toast aux Époux, 110*l*.

On the 9th inst. the following engravings were sold. After Hopper: Sophia Western (Mrs. Hopper), by J. R. Smith, 39*l*. ; Mrs. Arbuthnot, by S. W. Reynolds, 168*l*. ; Duchess of Bedford, by the same, 50*l*. ; Lady Mildmay and Child, by W. Say, 110*l*. ; The Salad Girl (Phœbe Hopper), by W. Ward, 46*l*. ; another copy, 48*l*. ; Mrs. Benwell, by the same, 61*l*. After Reynolds: Master Braddyl, by J. Grozer, 99*l*. ; Mrs. Seaforth and Child, by the same, 99*l*. ; Hon. Miss Monckton, by J. J. Jacobé, 51*l*. ; Countess of Carlisle, by J. Watson, 262*l*. ; Lady Louisa Mannors, by V. Green, 231*l*. ; Mrs. William Hope of Amsterdam, by C. Hodges, and the companion print, 60*l*. After Hamilton: Maria, Countess of Coventry, by J. McArdell, 45*l*. After Baudouin: L'Agréable Négligé, by Janinet, 31*l*. After J. R. Smith: Thoughts on Matrimony, by W. Ward, 40*l*. ; Retirement (Mrs. Brooks), by the same, 31*l*. ; Narcissa, and Flirtilla (a pair), by J. R. Smith, 96*l*. After Morland: Idleness, by C. Knight, 40*l*. ; Delia in Town, and Delia in the Country, by J. R. Smith, 96*l*. ; Sunset, a View in Leicestershire, by J. Ward, 84*l*. ; A Visit to the Child at Nurse, by the same, 63*l*. ; Rural Amusement, and Rustic Employment, by J. R. Smith (a pair), 357*l*. ; The Return from Market, by the same, 35*l*. ; St. James's Park, and A Tea Garden, by F. D. Soiron (a pair), 189*l*. ; A Party Angling, by G. Keating, 31*l*. After Russell: Mrs. Scott Waring and Children, by C. Turner, 44*l*. After Lawrence: Miss Farren, by F. Bartolozzi, 39*l*. After Gainsborough: Sir Harbord Harbord, by J. R. Smith, 44*l*. After A. Kauffmann: Lady Rushout and Daughter, by T. Burke, 52*l*. Cries of London, after F. Wheatley: Primroses, by L. Schiavonetti, 60*l*. ; Sweet China Oranges, by the same, 50*l*. ; New Mackerel, by N. Schiavonetti: Fresh-Gathered Peas, by G. Vendramini, 48*l*. ; Old Chairs to Mend, by the same, 53*l*. ; New Love Song, by A. Cardon, 48*l*. ; Hot Spice Gingerbread, by Vendramini, 63*l*.

Fine-Art Gossip.

THE third and concluding volume of 'French Art from Watteau to Prud'hon,' edited by Mr. J. J. Foster, forming the next issue of the "Dickinson Art Library," will be ready very shortly. It contains essays by Mr. Frederick Wedmore, M. Henri Frantz, M. Louis Hautecœur, and M. Rémy Salvador. M. Victor du Bled, of the *Revue des Deux Mondes*, contributes a survey of society and morals in France under Louis XVI., and Mr. Foster critical notices of a number of French artists of the eighteenth century. The illustrations number nearly seventy in this volume alone.

As we are going to press we regret to hear of the death of Mr. Harry Quilter, which took place after a long and painful illness. Mr. Quilter was well known as art critic, author, and journalist. He was on the editorial staff of *The Times* and *The Spectator*, 1876-88, and founded *The Universal Review*, a short-lived venture, in 1888. His books include the 'Life of Giotto' (1879), 'Sententia Artis,' and 'Art and Life' (1880), and 'Preferences in Art, Life, and Literature' (1892). His 'What's What,' a rambling guide suggested by 'Who's Who' (1901), was not a success.

AN important and interesting collection of twenty-four water-colour and other drawings has just been added to the National Gallery of Ireland. A finished study for a picture by Jacob Jordaens, 'The Adoration of the Kings,' is a delightful little work, the composition being admirable, and the colour full of charm. The collection also includes a second Jordaens—a chalk drawing, 'The Man and the Satyr'; three drawings by Van Dyck—one of which, a head of a child, is particularly good; a study by

Rubens for the dragon in his picture 'The Last Judgment'; two wash drawings by Poussin; and an interesting pair of sepia landscape studies by the younger Barret.

LAST Sunday afternoon at the Louvre Nicolas Poussin's 'L'Hiver, ou le Déluge,' was irretrievably ruined. The man who slashed the picture with a knife seems to have had no other motive than to annoy his relations by the publicity that would result from his act. The picture is one of a series of four paintings of the 'Seasons,' all of which have alternative titles. They were executed by Poussin for the Duc de Richelieu between 1660 and 1664, the artist dying in the year following their completion. They were included in the royal collection of Louis XIV., and have several times been engraved. The value of the damaged picture has been much overestimated in the press, as a single work by this artist would probably not now fetch "several hundred thousand francs."

WE note an acceptable innovation in Mr. James Tregaskis's new catalogue of engraved portraits, namely, a carefully compiled and exhaustive index to painters and engravers. Two of the most extensive catalogues of portraits issued within recent years—those of Messrs. Myers and Mr. W. V. Daniell—are furnished with topographical indexes, which are admirable in their way; but probably as many collectors are interested in either the painter or the engraver of a portrait as in its topographical claim to consideration.

FINE-ART EXHIBITIONS, &c.

SAT. (July 13).—Chinese Porcelain, Messrs. Owen Grant's.
— Miss S. F. Crawford's Etchings, Bruton Galleries.
— Mr. Trevor Hadson's Venetian Pictures, Dore Galleries.
MOS. Antiquities from Abydos, in Upper Egypt, Private View, Society of Antiquaries, Burlington House.

MUSIC

OUR LIBRARY TABLE.

The Art of Counterpoint. By C. H. Kitson. (Oxford, Clarendon Press.)—Many books on the art in question have been written, and all, as our author remarks in his preface, must of necessity bear a certain resemblance to one another. The chief points of difference in the present work are therefore noted. The discrepancies in the present textbooks arise from the fact that the "original basis of the earlier treatises has been forgotten, or perhaps ignored." We are reminded that in Palestrina's works the art of counterpoint is seen in all its perfection; to study them is, therefore, the best guide to pure vocal part-writing. The resultant harmony in his music was due to "awakening harmonic instinct"; whereas under modern conditions "the horizontal movement is entirely built up from a preconceived harmonic basis." For a learner to work from a sixteenth-century point of view is, however, no easy matter, and our author admits that the student's knowledge of harmonic conditions should—one might indeed say, must—influence his choice of progressions. And this knowledge affects notes which in Palestrina's time were unessential, but which have "merged into the essential." The following quotation will show clearly the author's aim:—

"The antiquarian student may, if he choose, learn to write exactly as Palestrina did under the modal system; but this is not Scholastic Counterpoint, though the latter is based on it. Scholastic Counterpoint is the adaptation of the principles of Palestrina to modern conditions."

The chapter on 'The Application of Counterpoint as a Decorative Principle' shows how historic counterpoint leads up to modern work.

Dr. Kitson's treatise is valuable. He is no mere antiquary. Our rules for harmonic progression are based on what the writers of the Polyphonic Period discovered by instinct and experiment. There was no sudden break, but a natural process of evolution. Hence Scholastic Counterpoint is useful as a preliminary study to modern counterpoint and also to modern harmony. If this work only helps to get rid of the theory, not yet exploded, that harmony should be taught before counterpoint, it will serve a good purpose.

Bach. By Rutland Broughton. "The Music of the Masters Series." (John Lane.)—Our author, in the brief dedication of his book to Mr. Ffrangcon-Davies, describes it as a "little study of great music." In former days men had more leisure to write and to read long books; whereas now brevity is fashionable. Spitta's life of Bach is monumental; but in addition to its length, the learned comments and technical analyses, for which those who have to study the composer's music are grateful, do not appeal to the general reader. Mr. Broughton, though his book does little more than touch the fringe of the subject, says enough to tempt readers whose knowledge of Bach is small to make closer acquaintance with his art-work; to make them feel that in his music there is not only vast learning, but also strong emotion; and to convince them that the strength, fervour, and nobility of the Great Mass and the two Passions arose from Bach's sincerity and earnestness.

Our author points out that his music was not "the phenomenon which it appears to us," for his debt to many of his predecessors was "very great." It is also interesting to trace the development of his genius; for his early compositions especially show that indebtedness. In the volume before us only those of riper periods could be discussed.

Musical Gossip.

MISS FANNY DAVIES gave a pianoforte recital at Steinway Hall on Wednesday afternoon. The first number on her programme was Arne's Fifth Sonata in B flat, consisting of two short movements; while the last was a piece entitled 'Image,' by C. Debussy: the first quaint and delicate, the second interesting as an experiment in tonality. Miss Davies played the Brahms 'Handel' Variations, though not in her best style. She also gave her own transcription of the Scherzo from Mendelssohn's 'Midsummer Night's Dream' music, in which she has cleverly tried to reproduce the orchestral effects, though here and there at the cost of lightness.

THE first volume of a French translation, by J. G. Prod'homme, of Wagner's prose works has just been issued by the Librairie Ch. Delagrave at Paris.

THE critical editions of the works of Mozart and Beethoven issued by Messrs. Breitkopf & Härtel were published during the second half of the nineteenth century. Similar justice is now to be rendered to Joseph Haydn. The task is one of unusual difficulty; but the list of able musicians who will collaborate in the undertaking is, at any rate, a guarantee that the edition will be as correct and complete as it is possible to make it. There will be about

eighty volumes, and the first will appear in the coming autumn. It is estimated that it will occupy from ten to fifteen years to complete the scheme.

THE results of the competition for the Paris Prix de Rome are as follows: the Premier Grand Prix has been awarded to M. Leboucher, born in 1882, pupil of M. Ch. M. Widor; and the Second Grand Prix to M. Mazellier, born in 1879, pupil of M. Ch. Lenepveu.

It is stated that the festival performances at Bayreuth will no longer be under the management of Frau Cosima Wagner, whose health is not good, but under that of Herr Siegfried Wagner, assisted by Frau Reuss-Belce, who in 1882 was one of the Flower-Maidens in 'Parsifal.'

THE death is announced at Christiania of Madame Backer-Grøndahl, the able Norwegian pianist, and composer of songs and pianoforte pieces. She was born at Holmestrand in 1847. Her first appearance in England was at the Philharmonic Concert of March 28th, 1889, when she performed Grieg's Concerto under the composer's direction.

ONE of Brahms's heirs has presented to the Vienna Brahms Society the autograph of Schumann's 'Neue Bahnen' article of 1853, his last contribution to the *Neue Zeitschrift für Musik*. This document could not have been placed in better keeping.

ANOTHER opera of which the libretto is based on Verga's 'Cavalleria Rusticana' has been written by a young composer, Domenico Monleone. It has been given at Amsterdam, and, according to the *Allgemeine Musik-Zeitung*, performances will take place at Turin this month. The right of Verga to allow another composer to use his story was questioned by Mascagni and his publisher Sonzogno; but the latter have apparently withdrawn their objection.

IN the number of *Die Musik* for the 1st inst. a picture is given of a "Beethoven Temple" planned by the sculptor Berlage. When it is erected at Bloemendaal (Holland), yearly performances are to be given in it.

PERFORMANCES NEXT WEEK.

Sax. Sunday League Concert, 7, Queen's Hall.
 Mon.-Sat. Royal Opera, Covent Garden.
 Mon.-Sat. Moody-Manners Opera Company, Lyric Theatre.
 (Matinees also on Wednesday and Saturday.)
 Mon. Miss Evelyn Bridgman's Vocal Recital, 8.30, Bechstein Hall.
 Tues. Mr. Charles Phillips's Concert, 3, Bechstein Hall.
 Thurs. Mr. Walter Kirby's Vocal Recital, 2, Bechstein Hall.

DRAMA

The Works of William Shakespeare. Vols. I.-X. (Stratford-on-Avon, Shakespeare Head Press.)

THIS splendid edition of Shakespeare is now complete, and should establish the reputation of the Press happily settled at Stratford for work which is at the same time accurate, scholarly, and tasteful. The last words of the last volume present the title of the set, "The Stratford Town" Edition, giving the names of Mr. A. H. Bullen and Mr. F. Sidgwick as publishers, and other details. The work was begun in July, 1904, and finished in January of this year. It has been carried out in excellent style, and we can imagine no Shakespeare on a large scale better fitted for a library or any other treasure-house of the best things done in the best style.

We need not refer again to the merits

of the text, revised throughout by Mr. Bullen himself, beyond the remark that that is one of the soundest we know, being abreast of modern research, yet never wildly innovating for the sake of mere brilliance of conjecture. The tenth volume contains a number of aids to the study of the poet by distinguished scholars. Of these the last, but certainly not the least in value, is a short section of 'Brief Notes on the Text,' by Mr. Bullen, which are a tribute alike to his candour and his scholarship. He explains that he had "intended to give a copious commentary on the text," but yielded some of his space to other overflowing contributions. It has always seemed to us a good idea to have in a separate book a commentary on the plays, dealing with necessary matters of text and interpretation, which would form a full guide to an ordinary plain text of Shakespeare. We wish Mr. Bullen would take up the idea, and save readers the trouble of consulting numerous editions. It would not be easy work, and there are but few who could be trusted to do it satisfactorily.

The other 'Essays and Notes' which put the finishing touch to this monumental edition are 'William Shakespeare: a Memoir,' by Mr. Henry Davey; 'Ben Jonson's Views on Shakespeare's Art,' by M. Jusserand; 'On the Influence of the Audience,' by Mr. Robert Bridges; 'The Religion of Shakespeare,' and 'The Sonnets,' by Canon Beeching; 'The Stage of the Globe,' by Mr. E. K. Chambers; and 'The Portraits of Shakespeare,' by Mr. M. H. Spielmann. The bare list raises expectations which will not be disappointed. Mr. Davey is not equal to his distinguished collaborators; he gives us, however, most of the actual statements on which the main fabric of any memoir must rely. Occasionally he is flowery and somewhat idly rhetorical. Is it any use, for instance, to tell us that "Shakespeare may have possessed hardly more books than Homer did"? The remark seems to us indifferently thoughtful, and at best obscure. Mr. Davey might have left the question whether the Sonnets are a record of personal experience or not to Canon Beeching, whose essay is much more in accordance with what we regard as reasonable belief than Dyce's view, praised by Mr. Davey. We really need a man of letters who is also a critic and a scholar to settle such questions for us: such a one alone can weigh the delicate questions of evidence as Canon Beeching has done. The Canon's essay on 'The Religion of Shakespeare' is in the main a refutation of two books written on that subject which are notorious examples of special pleading, and probably have never been seriously regarded by the modern open-minded critic as sources of sound argument. The plays as a whole suggest that Shakespeare had no religion beyond that of the man of letters as determined by Walter Pater in his essay on Lamb. Any attempt to make a poet responsible for the special opinions of one or two of his puppets, such as those of Isabel in

'Measure for Measure,' would lead to extraordinary conclusions — not more wild, perhaps, than those of others who have theories to prove, but to the serious critic

Vacant chaff, well meant for grain.

The tradition that Shakespeare "died a Papist" seems to Canon Beeching

"on a level with that preserved by another local clergyman, to the effect that the poet died from the results of a drinking bout, which happily can be refuted by the fact that he made his will in January, corrected it in March, and died in April."

Here again we find a repetition of evidence already treated by Mr. Davey — in fact, the various contributors, like those of the 'Cambridge History,' repeat matters freely, and go their own way regardless of the views of their associates. In this case Mr. Davey also says that "the mind is relieved when one learns there is a substantial reason for doubting" the story, viz., the will. The Rev. John Ward, who was the clergyman in question, noted that the three friends at "a merry meeting... it seems drank too hard, for Shakespeare died of a feverish there contracted." The words we have italicized show that Ward was not at the date he wrote (1662-3) sure of his story, but the facts as to the will do not refute it. They may be held to raise a presumption that Shakespeare had warnings that his end was near, or, again, that he had a sudden access of ill-health, from which he recovered sufficiently to entertain friends with freedom. The will itself has the words "in perfect health and memorie, God be prayed." The game of speculation is a pretty one, but its results should not be over-estimated. Mr. Sidney Lee is laudably restrained, we think, in his view that the cause of Shakespeare's death is undetermined.

Mr. E. K. Chambers and Mr. M. H. Spielmann write as specialists, respectively on 'The Stage of the Globe' and 'The Portraits of Shakespeare.' Mr. Chambers points out that the material for forming a conception of the Shakespearean theatre is varied and abundant, but hardly so far groups itself into a coherent picture. The fabric of the Greek theatre is in little better case. His practical conclusion is:

"Probably the scenic reformer's best course is, while preserving the essentials of the Shakespearean theatre, so far as we can discover them, to allow himself to be guided in details by his own sense of beauty rather than by a minuter respect for archaeology. After all, perhaps it comes to much the same thing in the long run. Mr. Gordon Craig hangs his stage with curtains, because they are more beautiful and mysterious than painted scenes, and in so doing he half unconsciously reproduces the folded arras of the Globe."

In his account of the portraits Mr. Spielmann confines himself to the Droeshout engraving, the Chandos portrait, the Stratford bust, the "Droeshout" or Flower painting, the Ely Palace portrait, the Jansen or Somerset portrait, the D'Avenant bust, and the Felton portrait. Readers of this luxurious edition have reproductions of all these as frontispieces,

the last two volumes presenting Burbage from the picture at the Dulwich Gallery, and the Earl of Southampton from the painting at Welbeck. Most versions of Shakspeare's face are so far from ideal that one cannot regret the searching inquiries which reduce their claims to be genuine. The Chandos portrait to the present reviewer is smooth and tame, the Felton almost repulsive. Modern interest centres in the Flower or Droeshout painting, often regarded as the original of the engraving in the First Folio. Mr. Spielmann, by an ingenious argument from the rare early proof of this last engraving, discovered by Halliwell-Phillipps, and now in America, fairly shows that it, and not the Flower painting, must be regarded as the original. Roubillac may well be the maker of the flamboyant bust at the Garrick Club; it is certainly in his style. Mr. Spielmann measured the bust in Stratford Church, and came to the following interesting conclusions:—

"In proportion these face measurements, I take it, do not differ greatly from those of Scott, except that his upper lip was longer. Indeed, contrary to general belief, the lip-length in the Shakspeare bust is but slightly excessive, if at all."

The "sugar-loaf skull," prodigious in the Felton portrait, cannot fail to recall Scott's similar development; but this portrait is put clean out of court by Mr. Spielmann's research. There are other pictures put forward from time to time as possible, or probable, originals; thus on May 23rd the death of Mr. Shakspeare Hirst, an enthusiast concerning the poet, was reported in the daily press, and his museum was credited with a portrait of Shakspeare painted in Rome in 1608 by Adam Elsheimer. Alluring as such announcements are, they are seldom worth the examination of the expert.

The fourteen pages of Mr. Bridges' "On the Influence of the Audience" many will wish longer, for he treats with vigorous candour the question of things unworthy of Shakspeare, such as bad jokes, obscenities, and cruelties, which are set down to a desire to please a stupid audience:—

"To order a fellow-creature to be burned alive in one's presence argues iron nerves, and the people of the sixteenth century being possessed of this sort of stupidity, Shakspeare knew that he must reckon with it."

Further, Mr. Bridges deals with "the readiness with which offences of the first rank are sometimes overlooked and pardoned," and the anomalies of motive and character which Shakspeare often embroidered on the plot of his plays as he found it.

M. Jusserand brings out the same point of Shakspeare's concessions to his audience in comparison with Ben Jonson's practice. In fact, Jonson, "nearest Shakspeare by his genius," was "the man who stood furthest by his temper, his literary principles, his conception of life." When Jonson said that his great contemporary "wanted arte," he meant that Shakspeare

did not select his subjects or polish his lines. Jonson would have no prodigies like Caliban, no modern ghosts of the romantic stage, no complications of adventures or cross-wooings, as "when Olivia loved Julia, who loved the Duke, who loved Olivia." Here for "Julia" we should read Viola. M. Jusserand's contrast is brilliant and satisfying, thanks to his abundant learning. He has, of course, to use the argument *a silentio* frequently in the case of Shakspeare, but that is inevitable. What did the poet do at Stratford? Nothing except keep quiet, according to M. Jusserand; while Prof. Raleigh thinks it a fair inference that he was preparing an edition of his plays!

MISCELLANEA.

"UTWARA."

The College, Llandoverly.

In the issue of *The Athenæum* for June 24, 1905 (p. 796), I was able to point out a twelfth-century instance of the words "Inwara" and "Utwara" relating to land in Nottinghamshire. I can now add two more examples of the latter word from a charter of Henry II., printed in Dugdale's 'Monasticon,' vi. 93, in which the king confirms a number of grants to Nostell Priory, Yorkshire. The relevant portions of this document read as follows:—

1. "Item in Warsoph et in Suleholm, tres bovatas terræ, et duas partes unius bovate ad Uthwara, concedo et confirmo ecclesie Sancti Oswaldi et canonicis ibidem Deo servantibus."

2. "Confirmo etiam donum quod Osbertus Silvanus fecit ecclesie Sancti Oswaldi, scilicet totam terram suam de Swintona, id est duas carucatas terræ ad Uthwara."

Swintona is the modern Swinton, near Mexborough, Yorkshire; Warsoph and Suleholm are respectively Market Warsop and the adjacent village of Sookholme, Nottinghamshire. Warsop, assessed at three carucates, had been held by Roger de Busli in 1086, and probably passed into the possession of the Crown upon the forfeiture of Robert of Belleme in 1102, for the original grant of the land in question to Nostell Priory was made by Henry I. The charter of Henry II. contains no date of place, but it was granted before the fall of Henry of Essex in 1157. F. M. STENTON.

TO CORRESPONDENTS.—H. H.—C. C. S.—F. C. N.—

R. C. F.—E. M.—Received.

W. H. C.—Already allotted.

F. W.—F. V. D.—Duly noted.

We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

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